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BURROWES' PIANO PRIMER

FREDERIC FIELD BULLARD

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BURROWES' PIANO PRIMER

CONTAINING THE

RUDIMENTS OF MUSIC ADAPTED FOR EITHER PRIVATE TUITION OR TEACHING IN CLASSES, TOGETHER WITH A GUIDE TO PRACTICE

REVISED AND CORRECTED EDITION, WITH IMPORTANT ADDITIONS AND A PRONOUNCING DICTIONARY

BY

FREDERIC FIELD BULLARD

THE MUSIC STUDENTS LIBRARY

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PREFACE TO THE NEWLY REVISED EDITION

The conciseness and clarity of Burrowes' "Primer" (it is, rather, a Catechism), together with its convenient size and low price, have given it a large sphere of usefulness. Approximately a million copies have been sold, and the little book is in the most active use.

The present edition is based on the many previous editions; but while there are many changes, corrections, and additions in this new edition, the editor has been careful to preserve the original text and contents as far as possible. It is still *Burrowes'* Primer; it is still a *Piano* Primer.

The principal changes are as follows:

All mistakes and faulty terminology have been corrected.

All old-fashioned terms have been replaced by modern ones, the old ones being mentioned as such.

A few useless or antiquated ideas have been eliminated.

From the Appendix several exercises have been transferred to earlier pages: the word section has been substituted for exercise; the major and minor scales and arpeggios have been made complete, and modern fingering has been substituted for the "American" system.

The pronunciation of each foreign word is given in the text as it occurs, and a Pronouncing Dictionary of Musical Terms has been added. And the word pianoforte has been shortened to piano.

There was temptation to add more, both of things technical and of things harmonic, but this would have taken the book out of the field which is so peculiarly its own. We present herewith a modern and thoroughly revised Burrowes' Piano Primer.

Frederic Field Bullard.

Boston, February, 1904.

AUTHOR'S PREFACE.

The rapid sale of this little work, and the flattering approbation which has been bestowed upon it by many of the most eminent professors, have given great satisfaction to the author. In presenting another edition to the musical world, he begs to repeat that it is not intended to interfere with the mode of instruction which any teacher has already adopted, but is to be used either in private tuition or teaching in classes, in *addition* to the regular lessons already in use.

The author thinks it necessary to repeat that he does not offer this book as containing anything *new;* yet he hopes it will be found useful in explaining the rudiments, and thereby enabling the teacher to devote more time to other important branches of music.

The following remarks, although certainly superfluous to instructors in general, he hopes will not be thought intrusive.

The principle object of every teacher should be to make his pupils thoroughly comprehend one question before they proceed to another; for this purpose each one should be provided with a music slate or blank music paper upon which, after explanation, the teacher should write an exercise drawn from the questions or the Appendix, leaving the blanks to be filled up by the pupils.

Every exercise should be repeated, and the form of it varied, until it can be done without a mistake, and until the pupil is able to give an example upon the instrument, or answer any question, whether proposed in the regular order or otherwise. This will be attended with a little trouble to the instructor in the first instance only, as the author recommends that the *learners* of the *second* chapter should be *teachers* of the *first;* and this should be done at a distant part of the room in which the instructor is giving his lessons at the piano, that he may, by way of keeping up the attention of the scholars, occasionally inspect their examples; and it is recommended that an examination of the whole school or class should take place at stated periods.

It may perhaps be necessary to say a few words in favor of teaching in classes. The author has practised it for some years, whenever an opportunity has offered, and he is of opinion, that, so far as relates to the *rudiments* of music and of thorough bass (of which this book does not treat), it is highly advantageous, not only on

account of the emulation which it excites in the scholars, but also on account of the time which it saves. Much more than mere accuracy, however, is necessary in playing the piano. The author, therefore, is strongly of the opinion that only one should be taught to *play* at a time, for, independently of reading the notes, striking the proper keys with the proper fingers, etc., etc., the greatest attention is requisite, both on the part of master and scholar, to the position of the hand and manner of playing.* The author, however, by no means wishes it to be understood that he is averse to the pupils playing occasionally together what they have first learned separately; on the contrary, he thinks it highly desirable, particularly where they have contracted any embarrassment or hesitation in their manner. In this case, he has found great advantage in making one scholar play the upper part and another the lower, or in making the second scholar play an octave above the upper part, or below the bass, while the other is playing the lesson with both hands, or, what is still a more common practice, by adding an accompaniment himself on the same or another piano.

To those who may not have already taught their pupils in classes, the author ventures to suggest the following outline of a plan for forming

CLASSES FOR MUSIC IN SCHOOLS.

The school is to be divided into classes by the master: one whole class to attend at a time, with one pupil from the class next above as teacher.

Each pupil to be teacher in turn.

The pupils not to be admitted into an upper class until they have passed regularly through, and can give all the requisite examples in the lower classes.

Pupils of talent to be removed to the upper classes as soon as the master finds them qualified, without waiting for those who are less rapid in their improvement.

The exercises of each class to be appointed by the master. They may be selected either from the Primer, or by making the pupils explain to the teacher the lesson about to be played; both the time marked, and manner of counting it throughout, pointing out those notes from

* To those who are unacquainted with the piano, a few words in explanation of what is meant by "manner of playing" may be necessary. In the first place, one key must be held down until the next is struck, and no longer; a deviation from this rule will either produce a want of clearness or want of connection of every passage that is played. After the habit of doing this properly has been acquired, the exceptions must be attended to, such as the raising of the fingers from all the notes that are to be repeated, and from those which have particular marks set over them, as well as at the rests. More, it is conceived, need not be said, to convince any one of the impossibility of giving proper keyboard instruction to a number of scholars at one time.

which the fingers are to be raised, those notes which are to be held down, the reasons for the fingering, etc., etc.

The classes to be held only during the time the master is giving his lessons at the piano.

The younger pupils to be attended at their daily practice by one of the older ones, who is to be appointed by the master.

After being made thoroughly acquainted with the contents of this book, the pupils may proceed to the study of harmony, and the practice of playing from figured basses.

J. F. Burrowes.

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KEY-BOARD OF A MODERN SEVEN OCTAVE PIANO EXPLAINED.

DOUBLE CONTRA 8va.	CONTRA OCTAVE.	GREAT OCTAVE.	SMALL OCTAVE.	ONE-LINED OCTAVE.	TWO-LINED OCTAVE.	THREE-LINED OCTAVE.	FOUR-LINED OCTAVE.
Bass part of the piano, usually played with the left hand.				Treble part of the piano, usually played with the right hand.			

All the above notes are played on the white keys, and are called *naturals*. The *flats* and *sharps* are played on the black keys. In playing the chromatic scale upwards, the black key to right of C is called C♯, and is a semitone below D. In playing the chromatic scale downwards, the semitone below D is called D♭; therefore C♯ and D♭ should be struck on the same key, and thus throughout the scale. The large C is called Middle C.

BURROWES' PIANO PRIMER.

CHAPTER I.

THE KEY-BOARD, STAFF, LETTERS, CLEFS, ETC.

1. *What are the keys of the piano, and how are they named?*

They are the white and black levers upon which the fingers strike in playing. They are named from the first seven letters of the alphabet, the eighth, or octave, commencing the series anew, — Thus, A, B, C, D, E, F, G, a, b, c, d, e, f, g, and so on.

2. *How are the letters applied in naming the keys?*

a. Observing that there are two rows of keys; those in the lower row are white and long, presenting an uninterrupted plan, while the black keys are shorter and arranged by twos and threes alternately. Every white key which lies between *two* black keys, is named D, the next white key to the right is E, and the next beyond E is F, there being no black key between E and F.

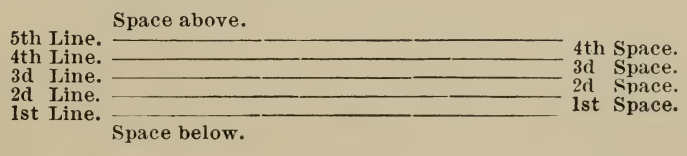
The pupil should now point out all the D's, E's, and F's throughout the entire keyboard.

b. Next to the right of F is the key named G; adjoining G on the right is A; then follows B, and then C, there being no black key between B and C. It is also well to notice that between the groups of *three* black keys lie, on the left G, and on the right A.

The pupil should now perfectly learn the names of all the white keys in every octave — the names of the black keys will appear in Chapter V.

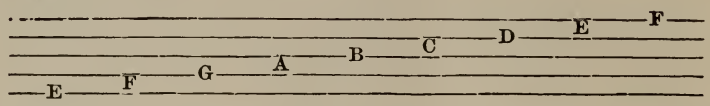
3. *What is a staff?*

A staff consists of five lines with the four intermediate spaces, also the space above and the space below, upon which notes are placed and named regularly, each line and space constituting a degree of the staff. The plural of staff is staves.



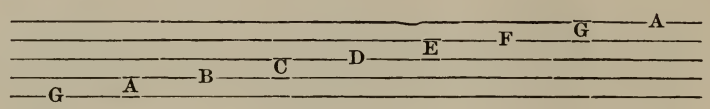
4. *Supposing a note placed upon the first line is called E, what will be the name of a note on the first space, and so on?*

If the first line is E, the first space will be F, the second line G, the second space A, and so on, as follows:



5. *Supposing a note placed upon the first line is called G, what will be the name of a note on the first space and so on?*

If the first line is G, the first space will be A, the second line B, the second space C, and so on, as follows:



6. *How do we ascertain which letter-name should be given to a note on any degree of the staff?*

By a clef (or key to the letters) placed at the beginning of the staff.

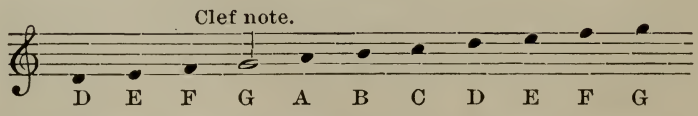
7. *What clefs are in general use for the piano?*

Two, the G clef, 𝄞, and the F clef, 𝄢; the first is generally used for the right hand, or upper part, the second for the left hand, or lower part.

8. *On which degree of the staff is the G clef placed?*

On the second line; and a note on that line is therefore named G.

9. *Name the notes upward and downward from the clef note.*

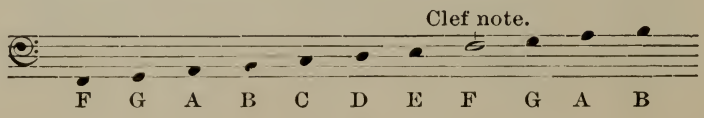


The pupil should now be thoroughly exercised in the letter-name of the degrees of the G clef.

10. *On which degree of the staff is the F clef placed?*

On the fourth line, and a note on that line is therefore named F.

11. *Name the notes upward and downward from the clef note.*



Here may profitably follow exercises like the following — What letter is on the fourth line? the second line? the fourth space? the space below? the space above? the third line? etc., and these questions should be patiently and perseveringly repeated until the pupil is familiar with the letter-names as fixed by each clef. An easy way to remember the clef notes: the G clef is on the second line from the *bottom* of the staff, while the F clef is on the second line from the *top*.

12. *Why do we use both lines and spaces? Why not use the lines only, or the spaces only?*

To use nine lines or nine spaces would take up too much room.

A nine-space staff would look like this: and it would be difficult to pick out quickly a given line or space. By using both lines and spaces one-half the room is saved, and the lines and spaces are easily recognized.

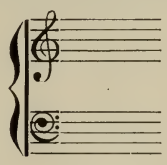
13. *What is the difference between a line and a space, musically speaking?*

There is none, except in name.

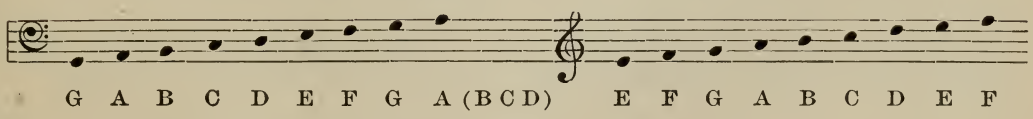
14. *How is the situation of the clef notes determined on the keyboard of the piano?*

Find the C key, which is nearest the center of the keyboard, and the G next to its right is the clef G, and the F next to the left of the center C is the clef F.

15. *How are the two staves (treble and bass) combined in piano music?*

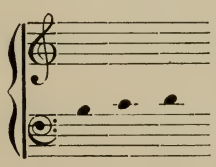
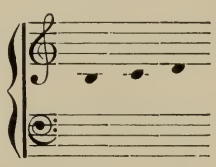
With a brace and a line, thus: 

16. *Here are the notes of the bass staff and of the treble staff, combined:*

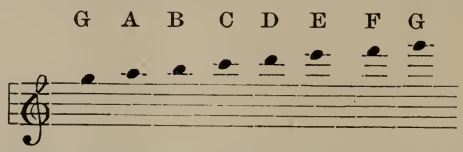


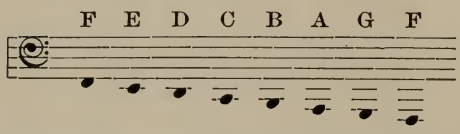
Three notes, B, C, and D, are lacking, between the upper A on the bass staff and the lower E on the treble staff: where are these written?

On short lines added above or below the staff: these are called leger lines. The notes may be written on the bass staff, thus:

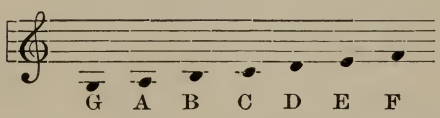
 or on the treble staff, thus: 

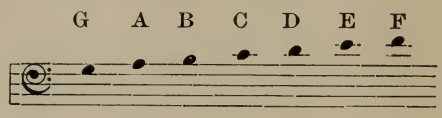
17. *Are these all the leger lines used?*

No. All notes higher than the space above the treble staff are written on leger lines, thus: 

and all notes lower than the space below the bass staff are written on leger lines, thus: 

18. *What is the difference between the following two sets of notes?*





The only difference is that the first set is written on the *treble* staff, and the second set on the *bass* staff.

19. *What is "middle C"?*

Middle C is the name given to that C of the piano keys which lies nearest the middle of the keyboard (usually a little to the left of the middle). It is the lowest C that can be sung by a soprano voice, and the highest C that can be sung by a bass.

20. *On what degree of the staff is middle C written?*

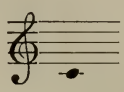
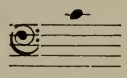
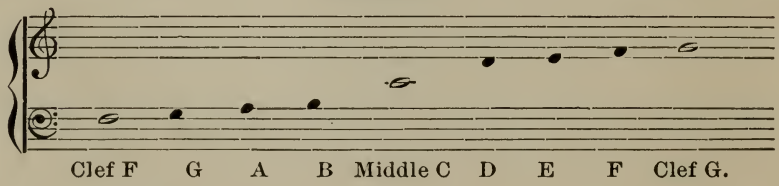
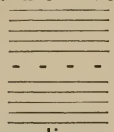
On the first leger line *below* the treble staff, and on the first leger line *above* the bass staff.  

Table showing the relative position of the Clef G, the Clef F, and the Middle C.



The teacher may explain that the use of treble and bass staves is the result of the old style of writing music on a large number of lines, such as this: ; of finding it diffi-

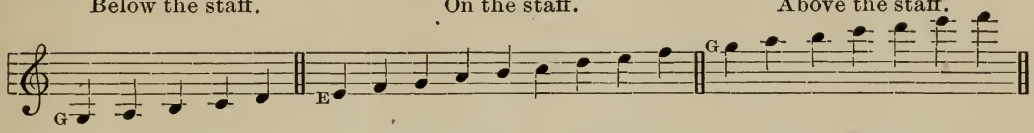
cult to distinguish the different degrees on such a staff, and of adopting the expedient of striking out the middle line, leaving two staves, as follows:  and finally, of separating the upper and lower staff so as to make room for more leger lines.

The pupil should now be exercised in naming and touching notes and keys as represented on each staff, using the following Exercises in Reading Notes.

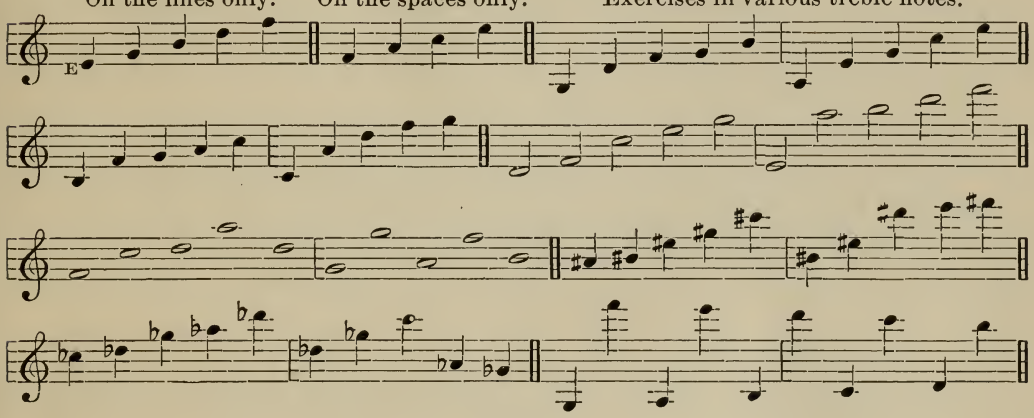
Exercises in Reading Notes.

TREBLE.

Below the staff. On the staff. Above the staff.

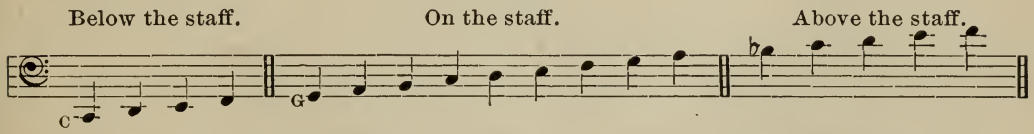


On the lines only. On the spaces only. Exercises in various treble notes.

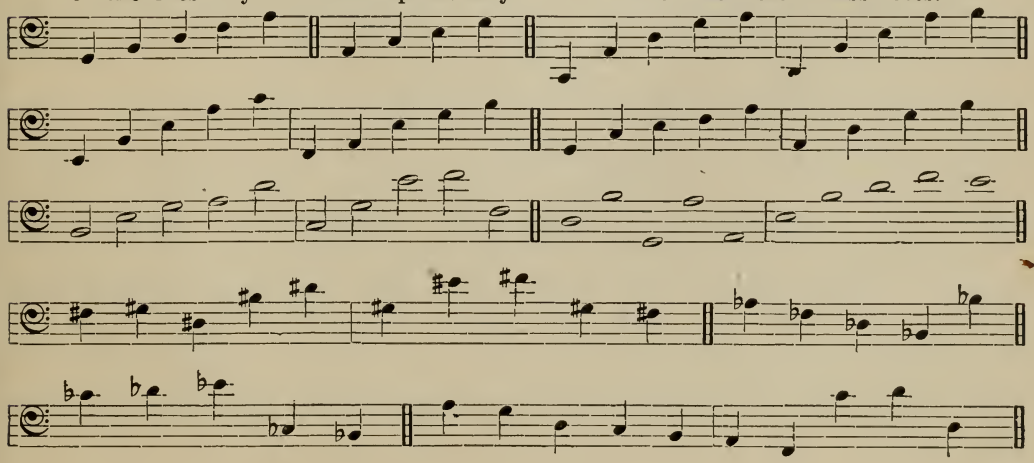


BASS.

Below the staff. On the staff. Above the staff.



On the lines only. In the spaces only. Mixed exercises in bass notes.

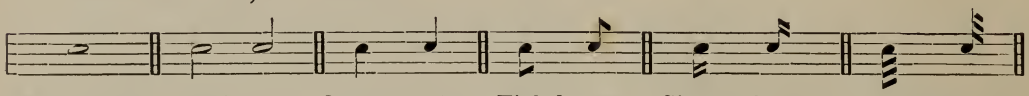


CHAPTER II.

NOTES, RESTS, DOTS, ETC.

21. *Examining any printed music, we observe that there are notes of different shapes, which are used to represent sounds of various duration; or as we commonly say, length. Now, as to duration (or length), name those most frequently used.*

There are six, as follows:



Whole-note. Half-notes. Quarter-notes. Eighth-notes. Sixteenth-notes. Thirty-second-notes.

22. *What proportion do they bear to each other?*

Exactly that proportion which is indicated by their name; thus, if we suppose the whole-note (𝅝) to represent a sound which is to continue eight seconds, then the half-note is to remain four seconds; the quarter-note two seconds; the eighth-note one second; the sixteenth-note half a second; and the thirty-second-note only a fourth of a second.

23. *Describe their shape.*

The whole-note is shaped like a capital O resting on its side, but not quite horizontal. 𝅝

The half-note is shaped like the whole-note with the addition of a perpendicular line, called a stem. 𝅗𝅥 𝅘𝅥

The quarter-note has a black head and a stem. ♩ 𝅘𝅥 The head is elliptical and inclined at the same angle as the head of the half-note.

The eighth-note is like the quarter-note with the addition of an arm or hook. ♪ 𝅘𝅥𝅮

The sixteenth-note has two hooks. 𝅘𝅥𝅯 𝅘𝅥𝅰

And the thirty-second-note has three hooks. 𝅘𝅥𝅱 𝅘𝅥𝅲

24. *What other names do the notes bear?*

The whole-note is sometimes called a semibreve, the half-note a minim, the quarter-note a crotchet, the eighth-note a quaver, the sixteenth-note a semi-quaver, and the thirty-second-note a demisemi-quaver. These names are old-fashioned, and are rapidly going out of use.

Questions for practice:

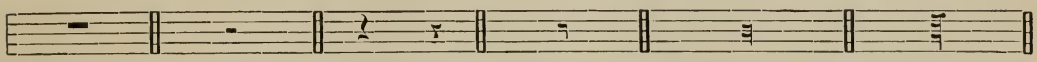
What is the half of a half-note? of a quarter-note? of an eighth-note? of a sixteenth note?

What is the double of a half-note? of a quarter-note? of an eighth-note? of a sixteenth note?

What is the fourth of a whole note? of a half-note? of a quarter-note? of an eighth-note?

25. *What are rests? Describe their shape.*

Characters indicating silence, of corresponding value with the different notes; thus:



Whole-rest. Half-rest. Quarter-rest. Eighth-rest. Sixteenth-rest. Thirty-second rest.

The whole-rest is a heavy black dash *below* and touching a line of the staff.

The half-rest is like the whole-rest, but is *above* its staff line.

The quarter-rest is made in two forms, and . Of these the first form is in general use, as it is more easy to distinguish from the eighth-rest. The second form is rapidly going out of use; it differs from the eighth-rest only in that its hook is turned to the right, while that of the eighth-rest turns to the left.

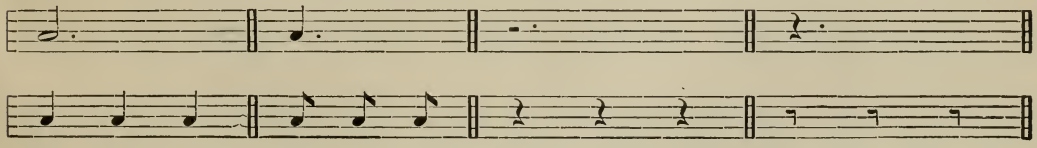
The eighth-rest is like an eighth-note without its head.

The sixteenth rest is like a sixteenth note without its head.

And the thirty-second-rest is like a thirty-second-note without its head.

26. *What is the meaning of a dot placed after a note, or rest?*

The dot thus placed adds one-half to its previous value, consequently a dotted half-note equals in value *three* quarter-notes; a dotted quarter-note equals *three* eighth-notes.



CHAPTER III.

TIME AND RHYTHM, TRIPLETS, ETC.

27. *What are bars?*

Short lines crossing the staff perpendicularly, to divide the music into equal parts; the music contained between two of these is called a measure, and sometimes, but *incorrectly*, a bar.

28. *How many kinds of time are there?*

Double time and triple time.

29. *What is meant by double time?*

An *even* number of parts in the bar, as two, four, six, eight or twelve.

30. *What is meant by triple time?*

An *odd* number of parts, as three or nine.

31. *How is time indicated?*

At the beginning of every piece of music we find immediately after the clef, figures, looking like fractions, which indicate both the kind of time and the kind of note which fills each part of the measure.

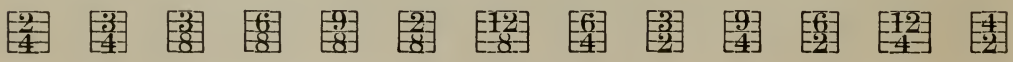
32. *How do the figures refer to the time?*

The upper figure or figures denote the number of parts in the measure, the lower figure shows the kind of note which forms the single part; thus: , means four parts in the measure, and a quarter-note to each part; , two parts in the measure, and a quarter-note to each; , three parts in the measure, with a quarter-note to each part; , six parts in the measure, and an eighth-note to each part.

Instead of the time-mark $\frac{4}{4}$, we often find the mark $\mathfrak{C}$; which has the same significance. $\frac{4}{4}$ time is often called common time.

The time mark $\not{\mathfrak{C}}$ indicates $\frac{2}{2}$ and sometimes $\frac{4}{2}$.

Explain the following time-marks, pointing out those which are double, and which triple time.



NOTE.—It is to be observed by the teacher that the rests have an equal value in the computation of time with the notes of the same name. The pupil may here be profitably exercised in counting the simpler forms (such as $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$), with the assistance of a metronome or a pendulum, easily improvised by a half-yard of thread and a door-key, or anything of sufficient weight.

33. *How many varieties of double and triple time?*

Two of each, simple and compound; $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{2}{8}$ $\frac{3}{2}$ $\frac{2}{2}$ and $\frac{4}{2}$ are called simple time. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{6}{2}$ and $\frac{12}{4}$ are called compound time, for $\frac{6}{8}$ time is a double $\frac{3}{8}$ time; $\frac{9}{8}$ is a triple $\frac{3}{8}$; $\frac{12}{8}$ a quadruple $\frac{3}{8}$; $\frac{6}{4}$ a double $\frac{3}{4}$; $\frac{9}{4}$ a triple $\frac{3}{4}$; $\frac{6}{2}$ a double $\frac{3}{2}$, and $\frac{12}{4}$ a quadruple $\frac{3}{4}$. If the number of parts of the measure as expressed by the upper figure be less than 6, it is simple time; if 6 or more, it is compound time.

Point out in the examples of 32, *which are simple and which compound.*

34. *What do we mean by rhythm?*

Rhythm refers to the regular occurrence of the accent in music.

35. *How is this accent determined?*

By the nature of the time; in $\frac{2}{4}$ time, the accent falls on the first part of the measure; in $\frac{4}{4}$ time, on the first, and more slightly on the third part; in $\frac{3}{4}$ time, on the first part only; in $\frac{6}{8}$ time, on the first and slightly on the fourth; in $\frac{9}{8}$ time on the first and very slightly on the fourth and seventh.

NOTE.—Syncopation or false accent will be explained in a future chapter. See paragraph 140.

36. *How is time counted?*

By saying or thinking a number on each beat. For instance, in counting, $\frac{4}{4}$, $\mathbf{C}$, $\frac{4}{2}$, and $\frac{4}{8}$, we say, "1, 2, 3, 4; 1, 2, 3, 4"; etc. For $\frac{3}{4}$, $\frac{3}{2}$, or $\frac{3}{8}$, we say, "1, 2, 3; 1, 2, 3;" etc.: $\frac{2}{4}$, $\frac{2}{2}$, and $\mathbf{¢}$, are counted, "1, 2; 1, 2"; etc.

37. *How do we count $\frac{6}{8}$ and $\frac{6}{4}$?*

We say, "1, 2, 3, 4, 5, 6; 1, 2, 3, 4, 5, 6; etc. If the time is very rapid we count simply, "1, 2; 1, 2;" etc., saying "1" on the first beat, and "2" on the fourth beat.

38. *How count $\frac{9}{8}$ $\frac{9}{4}$?*

According to the rapidity of the time, either "1, 2, 3, 4, 5, 6, 7, 8, 9; 1, 2, 3, 4, 5, 6, 7, 8, 9;" etc., or "1, 2, 3; 1, 2, 3;" etc. (on beats 1, 4, and 7.)

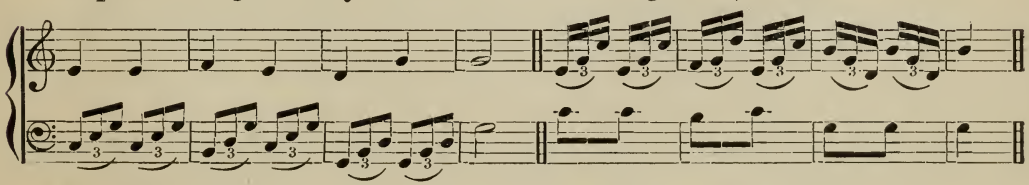
39. *How count $\frac{12}{8}$ and $\frac{12}{4}$?*

Either in full, or "1, 2, 3, 4;" (on beats 1, 4, 7 and 10).

40. *What is a triplet?*

When *three* eighth-notes instead of two are played to the time of a quarter-note; or three sixteenth-notes to an eighth-note, instead of *two*, as given in paragraph 22.

Triplets are generally marked with the figure 3, thus:



41. *How is the time to be counted if the music contains triplets?*

By the value of the triplet, as explained in paragraph 40. If there are three eighth-notes to a quarter-note, the time must be counted by quarter-notes; if three sixteenths to an eighth, count by eighths, and so on.

CHAPTER IV.

POSITION OF THE HAND, MANNER OF PLAYING, ETC.

42. *In what position should the hand and arm be held?*

Perfectly horizontal, neither raising nor depressing the wrist; the fingers curved, the knuckles slightly depressed, so as to bring the finger-tips even with the end of the thumb.

43. *How many keys should be covered by the hand in its natural position?*

Five; one finger *exactly over the center* of each key.

NOTE. — This is now usually called the five-finger position, and the full extension of the hand is named the octave position.

In striking a key with one finger, care must be taken not to move the others.

44. *How many keys are to be held down at one time?*

Generally, only one; and that must be kept down until the next key is struck, *but no longer.*

When two or more keys are struck simultaneously, they are considered as one, and must be held until the following key or keys are struck.

45. *In what cases should the fingers be raised?*

Whenever rests occur, and whenever a passage is marked *staccato* (stăc-*cä*-tō). (See top of pages 78 to 86 for pronunciation key.)

46. *What is meant by* staccato?

Detaching the notes from each other, by raising the finger from one key before striking the following one.

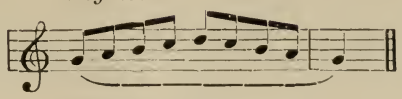
47. *How do we mark notes which should be played* staccato?

By the word *staccato*, placed over or under the notes; by dots, or by short pointed dashes, also placed over or under a passage, one to each note. Notes marked by dots should be played moderately *staccato;* those with dashes, very much so.

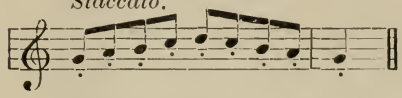
48. *What is meant by* legato (lā-*gä*-tō), *and how do we mark notes which should be so played?*

Legato is the opposite of *staccato*, marked either by the word *legato*, or by a curved line called a slur. Such a passage should be played very smoothly and connectedly, always keeping one key down till the next is struck.

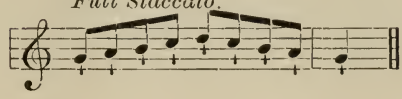
Legato.



Staccato.

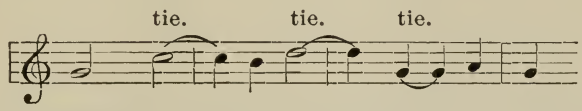


Full Staccato.

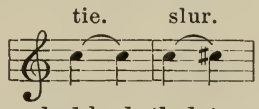


49. *What is a tie, or bind?*

A character like a slur, but applied to two consecutive notes on the same line or space of the staff; it means that only the first note is to be struck, although the finger must be held down the full time of both notes.

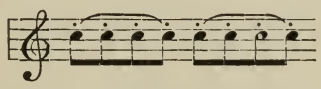


NOTE. — The tie connects two notes of the *same* sound only. If the notes are of different sound, the character is called a slur. (See paragraph 48.)

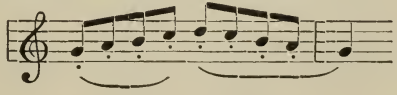


How should we play notes marked by both dots and slurs?

If a repetition of the same note they should be played as closely as possible, each note receiving precisely the same accent.



If a succession of notes, the finger should be put down gently but with great quickness, and raised gently, with the same rule as to accent. This effect is often called *portamento.*



NOTE. — The pupil should not confuse the significance of these dots *over* or *under* the notes with the significance of a dot after a note. (See paragraph 26.)

50. *How should the keys be struck?*

1st. Lifting each finger at the first or knuckle joint, and bringing it swiftly down, like a hammer, without any motion of the wrist or elbow; this is the ordinary, or *legato* touch. 2d. Raising the entire hand slightly from the wrist, and striking partly from the wrist, and partly from the finger as before; this is the *staccato* touch, and is also necessary when we have to play vigorously several notes at once, or *chords* as they are called.

51. *What are the principal faults of position and touch?*

1st. The hands raised from the thumb, so that a key struck by the little finger is struck by the side, and not by the tip of that finger.

2d. The thumb hanging over the edge of the key-board.

3d. Playing from the *elbow* instead of from the wrist, in chords and *staccato* passages.

4th. Disregard of the *legato* and *staccato.*

NOTE.—Other grave faults will be mentioned when we come to speak of the scales.

CHAPTER V.

BLACK KEYS, SHARPS, FLATS, THE SIGNATURE, ETC.

52. *What is an interval?*

The difference between two sounds; or rather, the difference of sound between two separate keys, whether played simultaneously or successively.

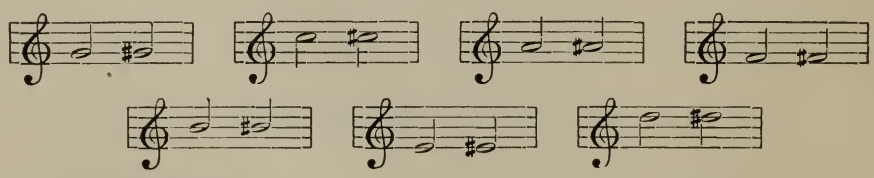
53. *What is the smallest interval?*

The smallest interval possible on the piano is called a semitone, and is the distance from any key to the key next adjoining, whether a black or white key.

54. *What is a sharp?* (♯)

A sharp placed *before* any note raises it one semitone, or to the next key on the right.

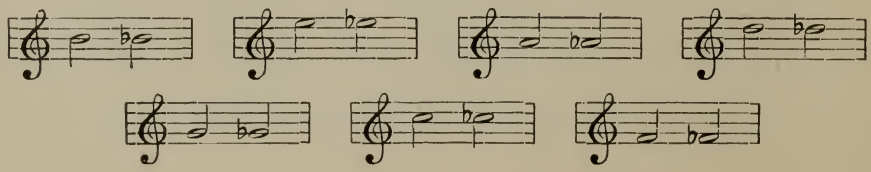
EXAMPLE.



55. *What is a flat?* (♭)

A flat placed *before* any note, lowers it one semitone, or to the next key on the left.

EXAMPLE.



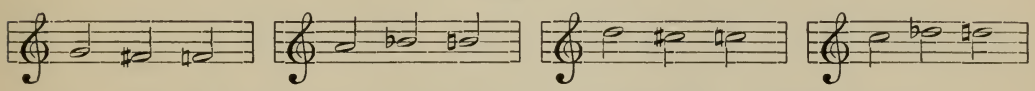
NOTE. — We observe that each black key may serve either as a flat or sharp: thus F♯ and G♭ are played upon the same key; so of A♯ and B♭; D♯ and E♭; C♯ and D♭.

The pupil should now be made thoroughly familiar with the names of the black keys by such questions as these; strike C♯, B♭, F♯, D♭, D♯, A♭, G♯, G♭, and this, first in the middle octave, and then in each and every octave.

56. *What is a natural?* (♮)

A natural cancels the flat or sharp, and restores the note to its former place on the key-board. Consequently the effect of a ♮ is sometimes to raise and sometimes to lower a note.

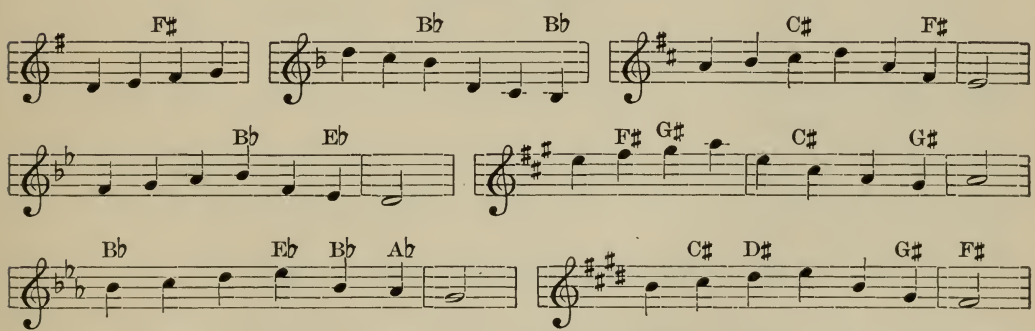
EXAMPLE.



57. *Why are sharps and flats placed at the beginning of a piece of music?*

Sharps or flats placed at the beginning affect all the corresponding notes of the same letter-name, throughout the piece, unless cancelled by a natural; thus a sharp placed immediately after the clef on the fifth line, signifies that every letter F in all octaves must be played on the black key next above (to the right of) the white key named F. A flat so placed on the third line signifies that every letter B in each octave must be played on the black key next below (to the left of) the white key named B.

EXAMPLE.



The clefs, sharps, or flats, and time-marks at the beginning of a piece are collectively called "the signature"; or the clefs and sharps or flats are called the "key-signature"; and the time-marks the "time-signature."

58. *Does the signature always remain the same throughout the piece?*

Not always. In many pieces both time and key are changed, sometimes frequently; but the piece almost invariably ends in the key in which it was begun.

59. *What are accidental flats, sharps, and naturals?*

Such as occur in the course of a piece, not marked at the beginning.

NOTE.—Strictly speaking, the previous definition is faulty and likely to mislead the pupil in advanced work. It should be stated that the word accidental refers only to notes so changed for the purpose of ornament, or graceful melody, and not at all to those which are *harmonic*, and involve a change of harmonic relation. See also the minor scale, paragraph 124.

NOTE.—The *appoggiatura*, as well as the other ornamental notes, can not be reduced to *exact* rules, as they depend somewhat on the taste and judgment of the performer, and can best be explained as they occur.

60. *How long does the influence of an accidental last?*

Throughout the measure, on all notes of the same name; for example,— signifies that all the Cs are to be sharp, though only the first C is marked. The passage is to be played as if it was written .

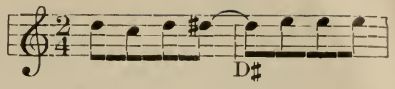
61. *Does an accidental effect the notes of the same name in other octaves than its own (i. e., higher or lower than itself)?*

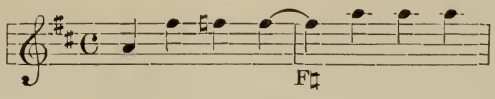
Yes. If you find passages such as the following all the Bs are to be played B-flat, as if written . In like manner, the following passage would be played . But it is customary in modern music to add a new accidental for each octave, and in good editions such passages as the above would be written like the second and fourth examples in this paragraph.

62. *Do accidentals ever effect notes in the measure following?*

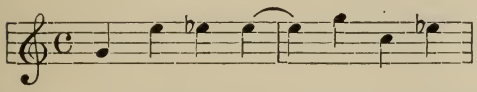
Yes, in old usage. If the last tone of one measure, which has been sharped, begins the next measure, it is to continue sharp; and the same rule holds good with flats and naturals. D-sharp F-natural. But modern usage would repeat the accidental in the second measure, writing these passages thus,— and . The only exception to this usage is where the notes in question are *tied*, i. e., joined so as to be played as one note (see paragraph 49); in which case

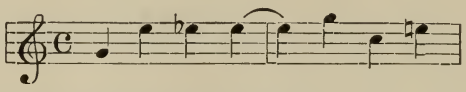
the accidental would be used only once, thus,





If the tied note occurs a second time in the second measure, the proper usage is to indicate clearly what is desired, as in the two examples which follow.





63. *Give all the names that you know of the keys of the piano?*

C, C♯ or D♭ D♯ or E♭, E, F, F♯ or G♭, G, G♯ or A♭, A, A♯, or B♭, B, C.

CHAPTER VI.

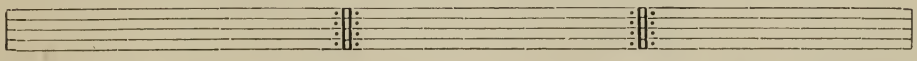
THE DOUBLE BAR, REPEAT, DA CAPO, DAL SEGNO, ETC.

64. *What is a double bar?*

Double bars are placed at certain points or at the end of a piece of music to show that a part or the whole is finished. They can occur, (a) at the end of a piece, (b) at the end of a section, (c) at the end of every part that is to be repeated and almost invariably at the place where the repeat begins, and (d) at every change of key, time or movement.

65. *What is the meaning of a row of dots at a bar or double bar?*

Repeat what has gone before. Repeat what lies between. Repeat what follows.

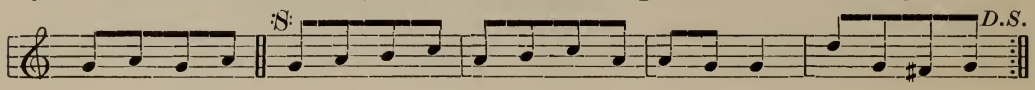


The portion of the music which is on the same side (left or right hand side) of the bar as the dots, must be repeated; that is, played twice in succession before proceeding to the next division. This is commonly called a repeat.

NOTE. — These three different significations of the dot, as exemplified in paragraphs 26, 47 and 49, should be carefully noticed and thoroughly comprehended by the pupil, that he may not confuse them.

66. *What is the sign?* (𝄋)

A character used for convenient reference to any portion of a piece, as at a repeat, when only a part of the preceding music is to be played twice. It is generally used in connection with the words *Dal Segno* (däl *sān*-yō) or the abbreviation *D.S.*, meaning "*From the sign*," and indicates the place where the repetition should begin:



as above, where the repeat commences with the second measure, and not with the first.

67. *What is the meaning of* Da Capo (dä *Kä*-pō) *abbreviated* D.C.?

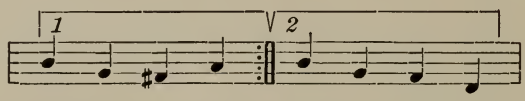
A repeat from the beginning of the piece.

68. *What is the meaning of* Da Capo al Segno?

Go back to the beginning of the piece and play as far as the sign.

69. *Why are the figures 1 and 2 sometimes placed at a repeat?*

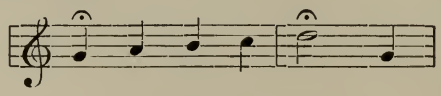
The figures denote that on the repetition or second time of playing, the measure marked 1 is to be omitted, and the one marked 2 played instead:



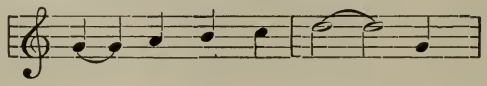
NOTE. — For the same purpose are used the Italian words *Prîma Volta*, (*Prē*-mä *Vŏl*-tä), *Seconda Volta*; (Sĕ-*koon*-dä *Vŏl*-tä), abbreviated *1ma*, *2da*, meaning precisely "First Time," "Second Time."

70. *What is a* pause 𝄐, *sometimes called a* hold?

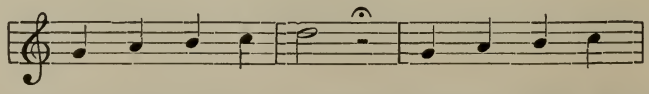
When placed over a note, it signifies that the time should be suspended, and the sound prolonged for an indefinite period; usually twice the value of the note.



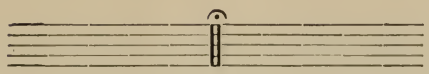
The effect of the above is much as follows:



When placed over a rest, silence should in like manner be prolonged.



Placed over a double bar, a pause denotes the place where the piece is to end, after the Da Capo.

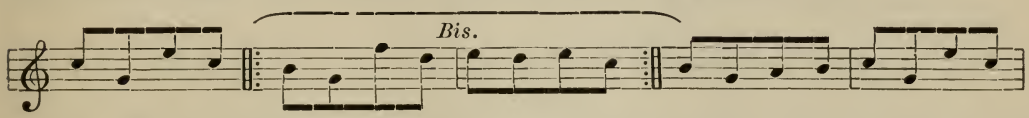


It is then called a close.

NOTE.—The Italian word *Fine* (*Fē*-nĭ) is also used for the same purpose, to indicate a final close, often *both* 𝄐 and FINE are used.

71. *What is the meaning of the word* bis? (*Bēs*)

Literally it means "Twice," or "Again." It is generally accompanied by dots at the bar, and placed under a slur; it then signifies that the passage over which it stands should be played twice over.

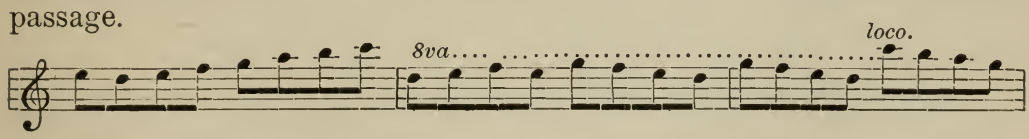


72. *What is the meaning of* Volti Subito, (vŏl-tĭ sū-bē-tō) *generally abbreviated V. S.?*

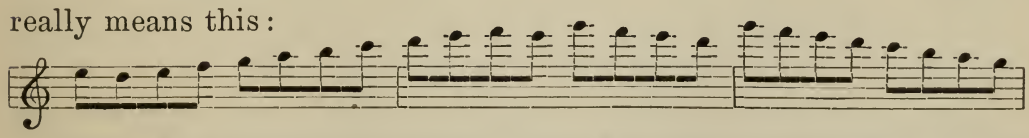
Literally "Turn the leaf quickly"; it is placed at the bottom of a right-hand page, and is a hint to the player that the piece must continue uninterruptedly, with the inference that some sudden change of time, or difficult passage may be expected.

73. *What is the meaning of* Ottava Alta, (ŏt-*tä*-vä *äl*-tä) *generally abbreviated 8va.....? What of* Loco? (*lō*-cō)

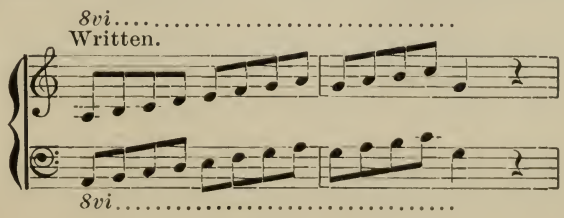
8va signifies that the notes over which it is placed should be played an octave higher than written. *Loco* means "In place," and occurs always after the *8va* to denote the return to the original place on the staff. In piano music the *8va* is much used to avoid the necessity of a bewildering number of leger-lines in very high passages; thus, the passage.

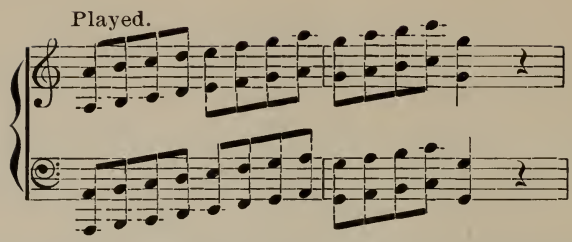


really means this:



NOTE.—We sometimes find the words *8va bassa*, which mean that the passage should be played an octave lower than written, the word *loco* being used as above. The mark *8vi*, or *con 8vi*, means that the passage should be played as written, with the *addition* of the octave to each note. If placed over a passage the octave above should be added, if under a passage, the octave below, as follows:





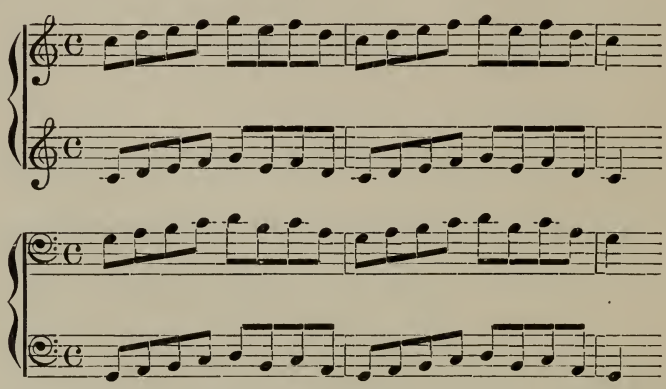
74. *In piano music how many staves are included by the brace?*

Two only; except in the case of accompaniments to songs, duets, etc., when there are also included with the two piano staves as many staves as there are voice-parts.

Compare paragraphs 7, 15 and 16.

75. *When two staves are included in the brace, is it always the case that the upper staff has the G clef* 𝄞, *and the lower the F clef* 𝄢?

It is not. Often we may find the G clef on both staves, or the F clef on both.



However, the upper staff is always for the right hand and the lower for the left hand, excepting in rare cases indicated by R. H. (right hand) or M. D.; and L. H., or M. G. (Italian M. S.), meaning left hand.

The pupil should now be exercised in naming all the keys of the piano without looking at them, observing that the black keys are sometimes sharps and sometimes flats (see paragraph 55, Note). The white keys also, commonly named E, F, B and C, frequently change their names and appear as flats or sharps to their adjoining keys; for example, B♯, C♭, E♯, F♭, as has already been stated in paragraphs 54 and 55.

Double sharps and double flats will be explained in paragraph 112. Questions like the following will be found useful.

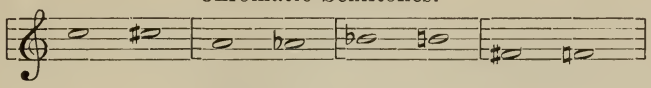
Is B a white or black key? Is B♭ a white or black key? Is B♯ a white or black key? Is F a white or black key? Is F♯ a white or black key? Is F♭ a white or black key? And so with all the letters.

76. *What is the difference between a chromatic and a diatonic half-step or semitone?* *

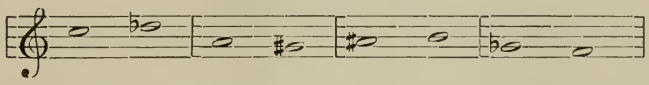
* The words semitone is incorrect although generally used. An interval is neither a tone nor a "half-tone." Nevertheless, we have retained the old name.

A chromatic semitone is a half-step effected by the sharp or flat, without change of position on the staff. A diatonic semitone is one where the notes are on adjoining degrees of the staff.

Chromatic Semitones.



Diatonic Semitones.



NOTE.—Observe that the above are of identical sound on the piano. They are enharmonic equivalents. (See paragraph 136.)

77. *Name some of the chromatic semitones.*

A to A♯; B to B♯; C to C♯; D to D♯, etc.

Name some of the diatonic semitones.

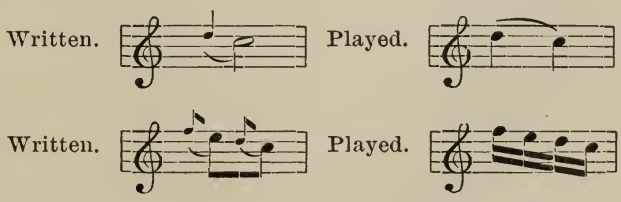
E to F; F to G♭; G to A♭; C to D♭; D to E♭; B to C, etc.
See Appendix, Section C.

CHAPTER VII.

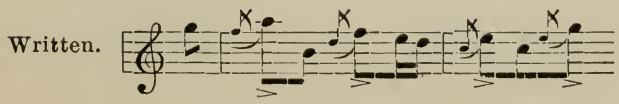
ORNAMENTAL OR GRACE-NOTES AND COMMON MARKS OF EXPRESSION.

78. *What is an* appoggiatura ? (ăp-pŏg-gyä-*too*-rä)

a. Ordinarily the word means an ornamental note prefixed to the melodic note, from which it usually takes half its time value; it is generally written in a character of smaller size than its principal — the accent falling on the *appoggiatura.* This is called the *long appoggiatura.*



b. Should there be a dash or short line drawn through the stem of the *appoggiatura,* it should be played as quickly and distinctly as possible, the accent then falling on the principal note. This form is called the *short appoggiatura* or *accacciatura* (äc-cä-chyä-*too*-rä)



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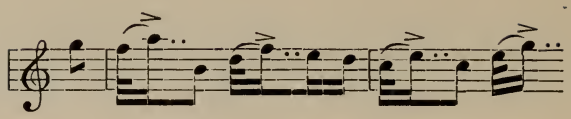
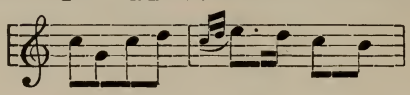


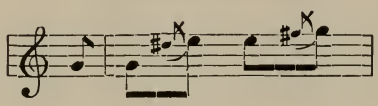
Double and even triple *appoggiaturas* occasionally appear —



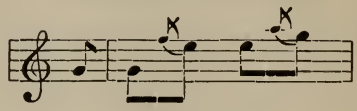
these should be played in strict conformity with the foregoing rules.

NOTES. — *Appoggiaturas* and accacciaturas may be classed as diatonic or chromatic.

Chromatic Accacciaturas.



Diatonic Accacciaturas.



When the double *appoggiatura* comes *after* the accent, that is, between two notes inside the bar, we should take the time from their *preceding* note.

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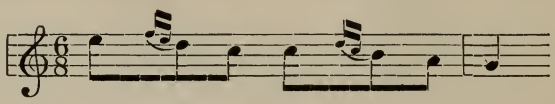

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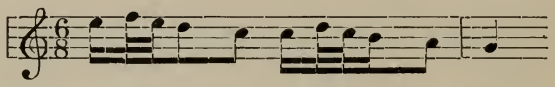
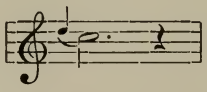


79. *When the* appoggiatura *is placed before a dotted note, how is it to be played?*

The *appoggiatura* takes the time-value of the principal note; and the principal note takes the value of the dot:

Written.



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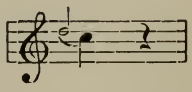

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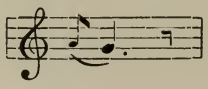

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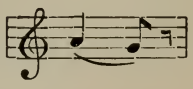

NOTE. — The *appoggiatura* as well as the other ornamental notes, can not be reduced to *exact* rules, as they depend somewhat on the taste and judgment of the performer, and can best be explained as they occur.

80. *When an appoggiatura is placed before a note of a chord, how should it be played?*

The *appoggiatura* is to be played instead of part of its principal, consequently the other note or notes must be struck with the *appoggiatura*.

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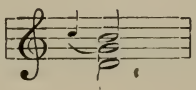

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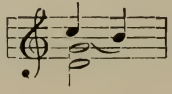
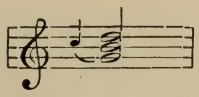
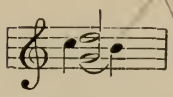
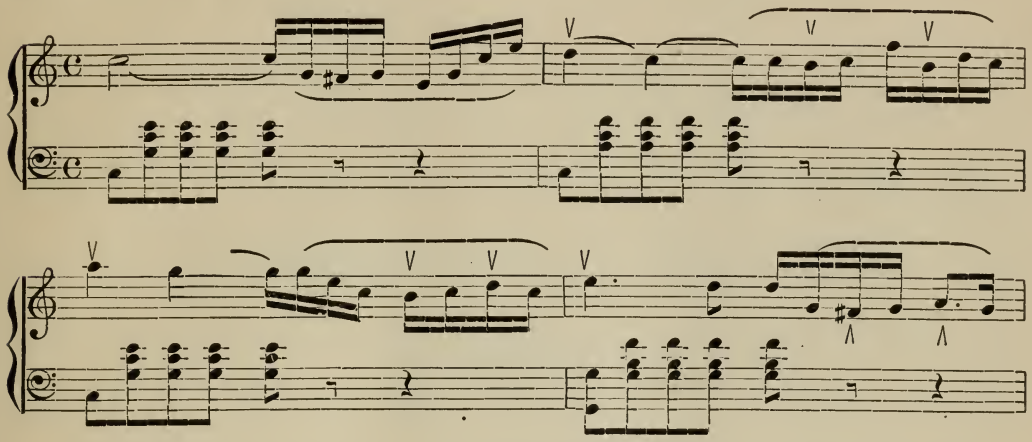


Written.  Played. 

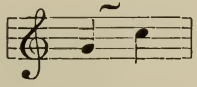
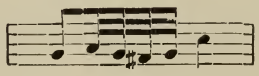
NOTE.—Modern composers usually write the *appoggiaturas* exactly as they are to be played excepting only such cases as are specified in paragraph 78, B.

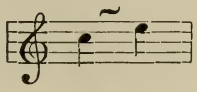
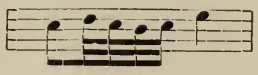


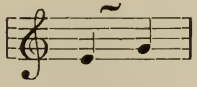
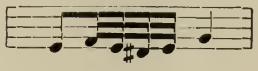
Above, the notes marked thus (V) are *appoggiaturas*,—but not written as small notes.

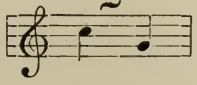
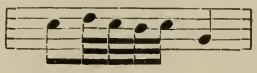
81. *How is a turn ∼ played?*

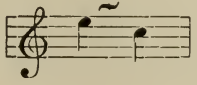
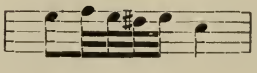
If the note following the note on which the turn is to be made is the higher of the two, the turn should be made by playing, *first*, the note above the principal (or written) note; *second*, the principal note; *third*, the semitone below, finishing with the principal note: excepting that when the turn is on the seventh sound of the scale (called the leading tone). The lower note of the turn must be played a *whole* tone below. (See paragraph 115.)

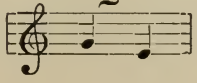
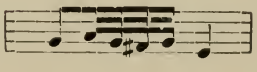
Written.  Played. 

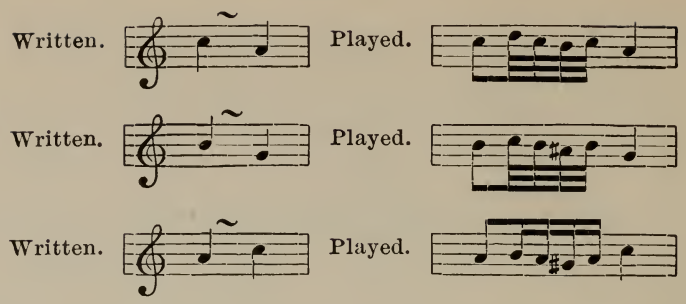
Written.  Played. 

Written.  Played. 

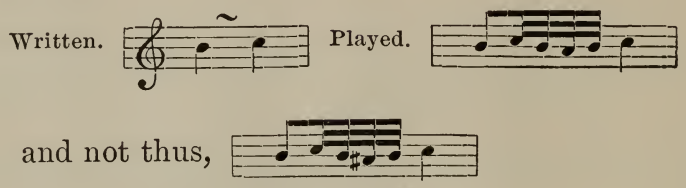
Written.  Played. 

Written.  Played. 

Written.  Played. 

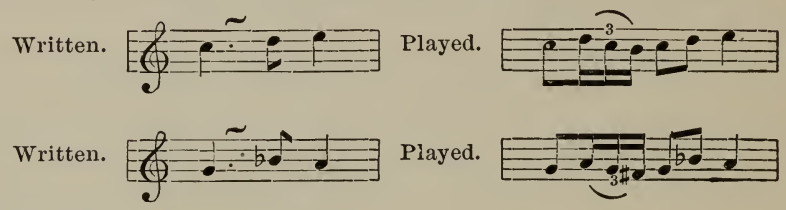


But the following turn being on the leading-tone, is played thus, as explained above:



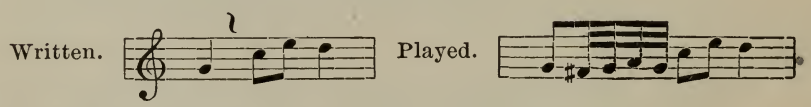
82. *How is a turn made on a dotted note?*

Strike the principal note and make the turn afterwards.



83. *What is an inverted turn?*

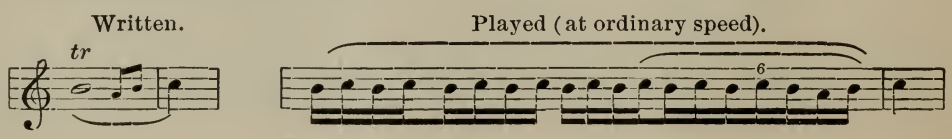
It is played with the same notes as the ordinary turn but beginning with the lowest instead of the highest note.



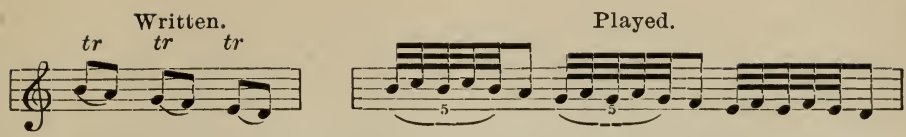
Make an inverted turn on A, B, C, D, E, F, etc.

84. *What is the trill (tr)?*

The trill is made with the principal note, and the note above; alternating with as much rapidity as the ability of the player will allow, and concluding with a turn.



In rapid passages the sign *tr* is often understood to mean only the half trill, which does not include the turn.



NOTE.—There are other kinds of trills which can best be explained by the teacher as they occur in practice.

85. *What is the meaning of the word* piano ? (pē-ä-nō)

Softly, gently, with a light touch; generally abbreviated *p ;* some times *pia.* Its superlative *pianissimo* (pē-ä-*nĭs*-sĭ-mō) (*ppmo* or *pp*) means extremely soft. (For pronunciation key see top of page 79).

86. *What is the meaning of the word* forte (*fore*-tĕ) (*abbrev.* f ; *sometimes* for.)?

Loud, with a firm, vigorous touch: its superlative, *fortissimo* (fore-*tĭs*-sĭmō), *ffmo* or *ff,* means very loud.

87. *What is the meaning of* mezzo-forte *and of* mezzo-piano? (*mĕtz*-zō)

Mezzo-forte (*mf*) means moderately loud, and *mezzo-piano* (*mp*) moderately soft.

88. *What is the meaning of* dolce (dol.)? (*dŏl*-chĕ)

Sweetly, rather soft, and usually without any very marked accent.

89. *What is the meaning of* tenuto (ten.)? (tĕn-*oo*-tō)

Generally placed over a note of considerable duration, it signifies that the key is to be firmly held down for the full and exact time of the note.

90. *What is the meaning of* sforzando ? (sfore-*tzăn*-dō)

Generally abbreviated *sfz, sf,* or *fz,* also by the small triangular character > or \/, it signifies that the note should be struck with a sudden and marked degree of force.

91. *What is* rinforzando ? (rĭn-fore-*tzăn*-dō)

Literally, *reinforcing.* It means that a chord, phrase, or entire passage should be played with especial emphasis or a sudden increase in loudness: abbreviated, *rinf., rfz., or rf.*

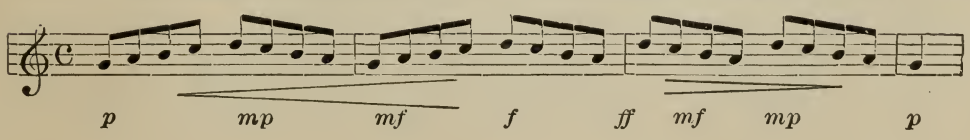
92. *What is the meaning of* crescendo *or* cres. ? (crĕ-*shĕn*-dō)

Gradually inceasing in loudness. The long triangular sign < means the same.

93. *What is the meaning of* diminuendo *or* dim. ? (dĭ-mĭ-noo-*ĕn*-dō)

Gradually diminishing in loudness ; also indicated by the sign >

NOTE. — The crescendo followed by the diminuendo, is called the swell, and played thus:



94. *What is the meaning of* ritardando, ritard., *or* rit. ? (rĭ-tär-*dän*-dō)

Taking a slower tempo from the point where the word *rit.* occurs, and maintaining it until the sign *a tempo* is met. (See paragraph 97.) The word *slentando* (slĕn-*tăn*-dō) (now seldom used), abbreviated, *slent.*, means precisely the same, and refer to a single passage only; when a permanent and sudden change of time is desired, it is marked *più lento*, (*pē*-oo *lĕn*-tō) meaning slower, or *più mosso*, faster, as the case requires. (See paragraph 138 D.)

95. *What is the meaning of* rallentando, *or* rall. ? (räl-ĕn-*tän*-dō)

Gradually slower in tempo.

96. *What is the meaning of* calando *or* cal. ? (cä-*län* dō)

Gradually slower and softer, literally *disappearing.* The word *perdendo* (pair-dĕn-*dō*) means the same.

97. *What is the meaning of* a tempo ? (ä *tĕm*-pō)

It usually follows, *rit.*, *rall.*, or *slent.*, and signifies that the original tempo is to be resumed.

98. *What is the meaning of* tempo primo ?

It is sometimes used with the same significance as *a tempo*, but is more correctly used after *più lento* or *più mosso*, to rest on the original tempo. *Tempo primo* means "the first time," i.e., the original tempo.

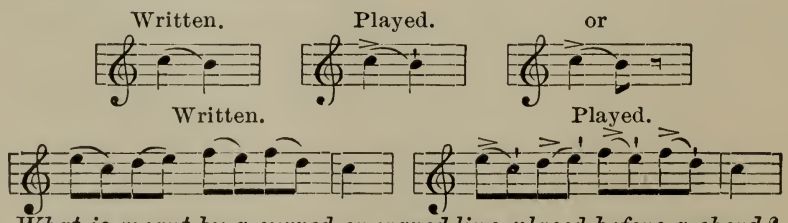
99. *What is the meaning of* ad libitum, (ăd-*lĭ*-bĭ-tŭm) *or* ad lib. ? *What of* a piacere ? (ä pē-*ä*-chā-rā)

Both phrases have the same meaning, which is, that the player is at liberty, if he thinks proper, to slacken the time and play the written notes of a passage according to his taste and ability.

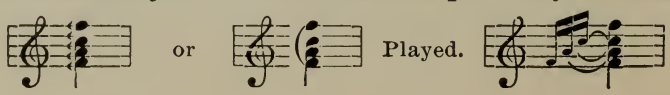
NOTE.—Placed over a pause in the middle of certain old pieces, it signifies that the player is *desired* to introduce any cadence or embellishing passage he may think suitable to the general character of the piece.

100. *When two notes are marked by a slur, how should they be played ?*

The first note should be struck firmly, the second note less loud, and the finger raised immediately, thus:



101. *What is meant by a curved or waved line placed before a chord ?* ⦚ *or* (



It signifies that notes should not be struck exactly together, but in rapid succession from the lowest note upwards.

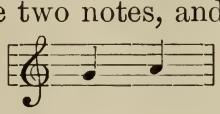
NOTE.—A chord played thus is usually called an *arpeggio* (är-*pĕd*-gyō). *Arpeggios* are frequently written out in full, extending over several octaves of the keyboard. The second sign, (, is rarely used.

For pronunciation key, see top of page 78 to 86.

CHAPTER VIII.

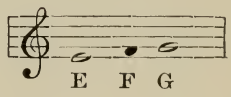
INTERVALS, HOW WRITTEN AND NAMED.

102. *The word interval is explained in paragraph 52; how do we name the various intervals?*

By reckoning upward the number of letters or degrees of the staff embraced by the two notes, and naming the interval by their *ordinal* numeral; thus,  comprises two degrees of the staff, and the interval G—A, is therefore called a *second.*

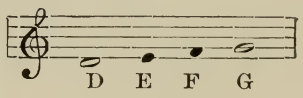
What note is a second from C? from D? from E? from F? from G? from A? from B?

From E to G comprises three degrees, E, F, G: and the interval E—G is therefore a *third.*



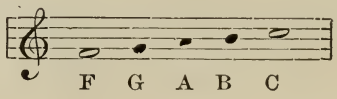
What note is a third from C? D? F? G? A? B?

From D to G comprises four degrees, and the interval D—G is therefore a *fourth.*



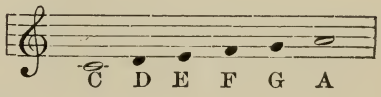
What note is a fourth from C? E? F? G? A? B?

From F to C comprises five degrees, and the interval F—C is therefore a *fifth.*



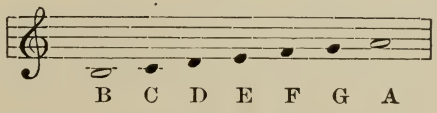
What note is a fifth from C? D? E? G? A? B?

From C to A comprises six degrees, and the interval C—A is therefore a *sixth.*



What note is a sixth from D? E? F? G? A? B?

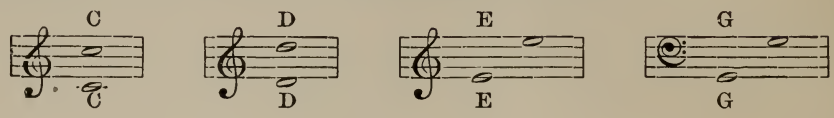
From B to A comprises seven degrees,



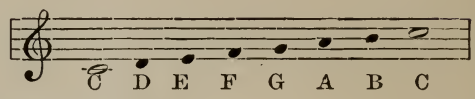
and the interval B—A is therefore a *seventh.*

What note is a seventh from C? D? E? F? G? A?

From any note to the next of the same letter name above is an *octave*, because they comprise eight degrees, thus :



are all octaves, as, for instance :



eight degrees.* (See Section D of Appendix.)

103. *Do accidentals (paragraph 59) placed before either of the notes affect the number name of the interval?*

They do not. From G to A is a second, G—A♯ is also a second, so is G—A♭, G♭—A is still a second, and so is G♯—A, and so of the other intervals.

104. *Then are all intervals of the same name also of the same extent on the keyboard?*

They are not. They are divided into two classes, of which some (seconds, thirds, sixths and sevenths) are called major (greater) and minor (lesser); and the others (primes,* octaves, fifths and fourths) are called either perfect, augmented, or diminished.

105. *How do we determine to which species any interval belongs?*

By observing how many semitones the interval contains. For instance, the interval B—C is a second, and the interval C—D is also a second, but the B—C contains only one semitone, while C—D contains two, from C to D♭ and thence to D♮, hence every second of one diatonic semitone is a minor second, and every second of one diatonic and one chromatic semitone is a major second, sometimes (but carelessly) called a tone.

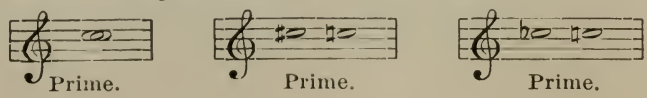
106. *What is the difference between major and minor thirds?*

A minor third has three semitones and a major third has four; D—F, E—G, A—C, are minor thirds; C—E, G—B, F—A, D—F♯, E—G♯, A—C♯, are all major thirds. Again C♯—E, G—B♭, F—A♭ are minor thirds.

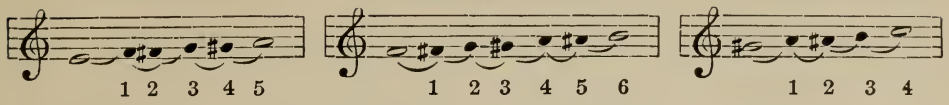
107. *Describe the fourths.*

The perfect fourth has five semitones; the augmented fourth has six, and the diminished fourth has four.

* Two tones on the *same* degree of the staff form intervals called primes.



Perfect Fourth. Augmented Fourth. Diminished Fourth.



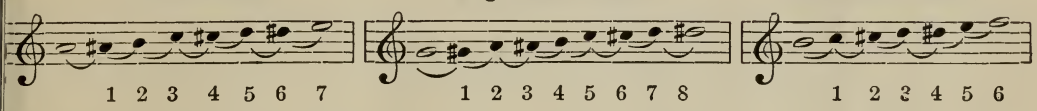
What note is an augmented fourth from C? D? E? G? A? B?

What note is a diminished fourth from C? D? E? G?

108. *Describe the fifths.*

The perfect fifth has seven semitones, the augmented fifth has eight semitones, and the diminished fifth has six semitones.

Perfect Fifth. Augmented Fifth. Diminished Fifth.



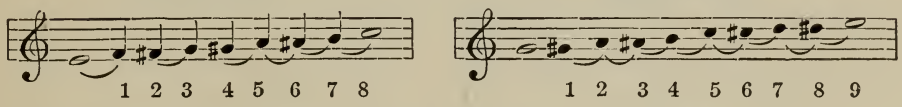
What note is an augmented fifth from C? D? F? G?

What note is a diminished fifth from C? D? E? A? B?

109. *Describe the sixths.*

The minor sixth has eight semitones, and the major sixth has nine.

Minor Sixth. Major Sixth.



What note is a minor sixth from C? D? E♭? B♭? A♭? C♯?

What note is a major sixth from C♯? D♭? E? F♯? A? A♭? B? B♭? C? D? E♭?

110. *Describe the seventh.*

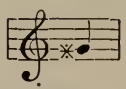
The major seventh has eleven semitones, and the minor seventh has ten. It is easier, however, to remember that the major seventh is *one* semitone smaller than a (perfect) octave, while the minor seventh is *two* semitones smaller.

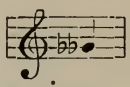
111. *How can one name and recognize the intervals?*

a. If the lowest tone is given and you are asked to find what tone lies a given interval from it:—*first,* get the proper *letter*-name for the upper tone by counting up on the degrees of the staff according to paragraph 102; *second,* ascertain, by counting the semitones, whether the upper tone should be flat, sharp or natural.

b. If two tones are given to you, and you are asked to name the interval that they make:—*first,* get the number name of the interval by counting the degrees of the staff; *second,* get the adjective name (perfect, major or minor, augmented or diminished) by counting the semitones and consulting paragraphs 102 to 110.

112 *What are double sharps and double flats?*

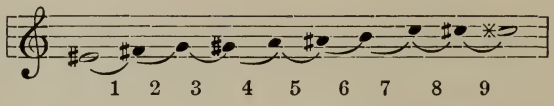
A double sharp is the character ♯ or ×: it raises the note before which it is placed two semitones. Thus  is two tones higher than G, and is played on the A key of the piano.

A double flat is the character ♭♭: it lowers the note before which it is placed two semitones. Thus  is two tones lower than G, and is played on the F key of the piano.

NOTE. — Here we may remark that B♯ is played upon the C key, and F♭ upon the E key.

113. *When are double sharps and double flats used?*

They are necessary in naming many intervals. Suppose the question to be, "What is the major sixth from E♯?" Now the note that is a major sixth from E is C♯: and so, to arrive at the major sixth from E♯, we must have a C one half tone higher than C♯, in order to obtain the requisite number of semitones (nine) which form the major sixth.

Sixth. 

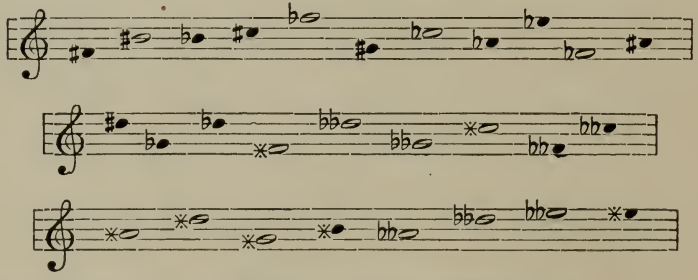
The upper note of this major sixth must not be written D♮ (though played upon the same key), because, if the interval were written E♯—D♮, it would be a seventh.

What letter is a major sixth from A? A♯? B♭? C♯? C? D? D♯? D♭? A♭♭?

(A prompt answer to these questions is not expected. It is sufficient if the pupil can work them out on paper in a reasonable length of time).

114. *Is F♯ (B♭ or C♭,* or *C×, etc., etc.,) a black key, or a white key?*

N. B. In the following example the black notes are used to express the black keys, and the white notes the white keys. The pupil is not to see the book while answering these questions.



115. *What is meant by the leading-tone or leading-note?*

The seventh sound of the scale (called the leading-tone or leading-note) is always a diatonic semitone below the key-note, which is called the tonic or tonic tone.

Farther explained in paragraph 123. See also Appendix, Section B.

CHAPTER IX.

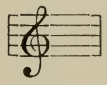
THE KEYS AND THEIR SIGNATURES.

116. *What is the tonic tone (or key-note) of a piece of music?*

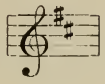
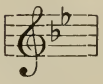
The first, or foundation note of the scale, (see paragraph 121) determined by the signature, or number of sharps or flats placed immediately after the clef, at the beginning of a piece of music. (See paragraph 57.)

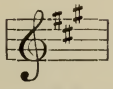
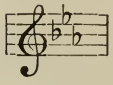
117. *How can we ascertain the tonic tone of any signature?*

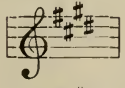
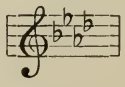
They must be learned by heart, from the following table.

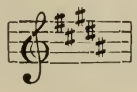
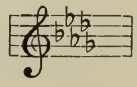
The Tonic of  is C.

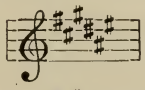
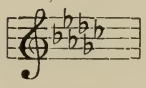
The Tonic of is G. The Tonic of is F.

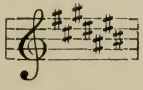
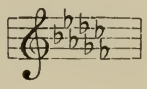
The Tonic of  is D. The Tonic of  is B♭.

The Tonic of  is A. The Tonic of  is E♭.

The Tonic of  is E. The Tonic of  is A♭.

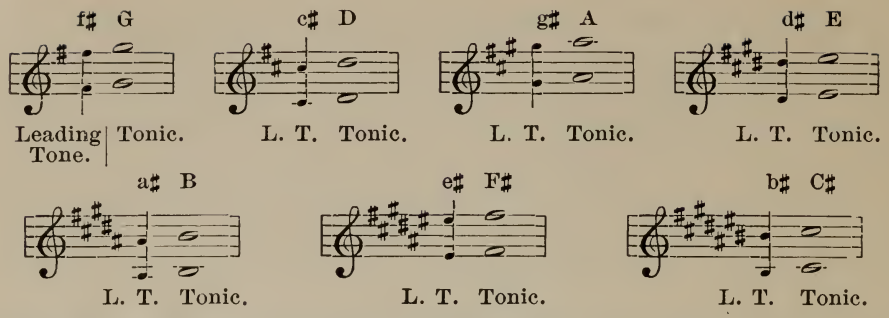
The Tonic of  is B. The Tonic of  is D♭.

The Tonic of  is F♯. The Tonic of  is G♭.

The Tonic of  is C♯. The Tonic of  is C♭.

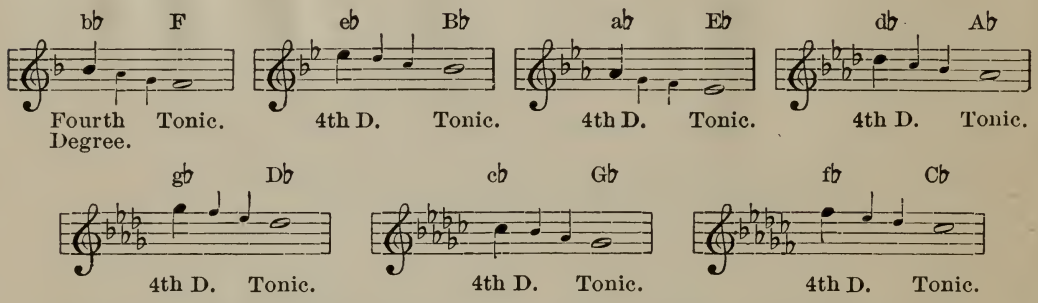
But there are several ways of assisting the memory.

a. In the keys with sharps, the last sharp is always the leading tone (seventh degree of the scale); hence the tone above it will be the tonic tone (eighth degree).



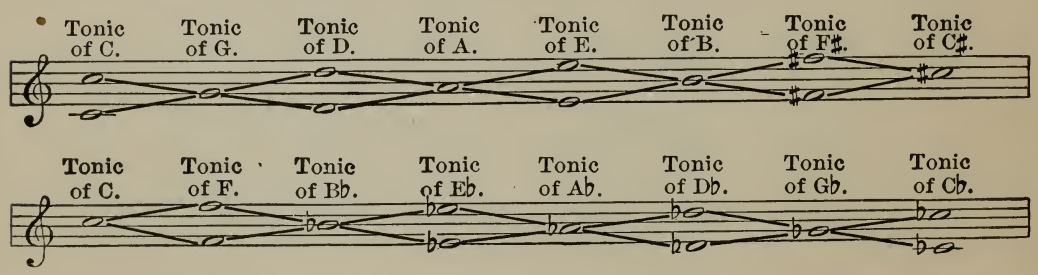
Observe that each sharp has its own particular place on the staff; so that, if you strike out the last sharp the remaining sharps are in the proper position for the key they represent.

In the keys with flats, the last flat is always the fourth degree of the scale; hence the tone a fourth below it will be the tonic tone (eighth degree).



See note in small type immediately above. It is true of flats, as well as sharps.

b. The tonic tone of any key is always a fifth or a fourth upwards or downwards from the tonic tone of the next key.



c. Here is the order of
the sharp keys *: —C, G, D, A, E, B, F♯, C♯;
and here is the order of
the flat keys :— C, F, B♭, E♭, A♭, D♭, G♭, C♭.

Observe that the flat keys are in the *reverse* order of the sharp keys, and *vice versa*.

NOTE.—As an aid to the memory of younger pupils the following "preachy" little lines are of service.

* Including the "Natural Key," C.

To remember the order of the lines on the treble staff:

"Every Good Boy Does Finely."

To remember the lines of the bass staff:

"Gold Bricks Deceive Farmers Always."

To remember the spaces of the treble staff:

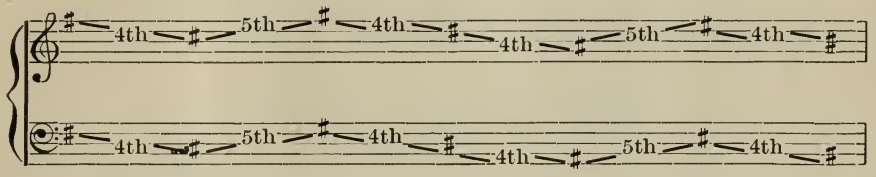
The letters spell the word "face": **F, A, C, E.**

To remember the spaces of the bass staff:

"All Children Eat Gingerbread."

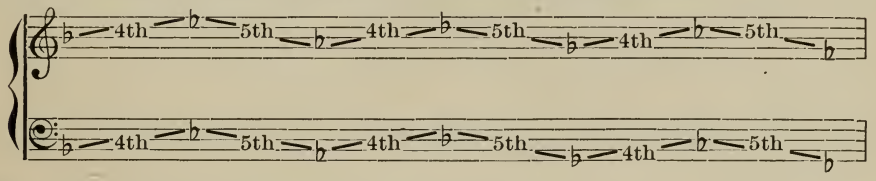
The sharps in the signature are added in the following order: F, C, G, D, A, E, B.

(Observe the manner in which the sharps are placed on the staves. Each is a fourth down or a fifth up from the last.)



The flats in the signature are added in the following order: B, E, A, D, G, C, F.

(Observe that each flat is a fourth up or a fifth down from the last.)



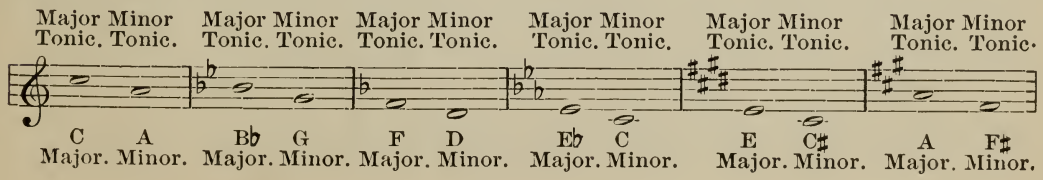
118. *How many keys have the same signatures?*

Two; every key has its relative minor, written with the same signature as the major key.

NOTE.—The difference between the major and minor keys will be more fully explained hereafter.

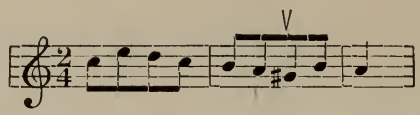
119. *How is the relative minor of any key to be found?*

Its tonic is always a minor third below the major tonic tone; that is to say, the minor tonic tone is always the same as the sixth degree of the major scale. For example, the relative minor of C is A minor; of B♭ is G minor; of F is D minor; of E♭ is C minor; of E is C♯ minor; of A is F♯ minor, etc.



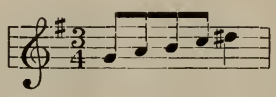
120. *How can we decide, in simple music, whether a piece is in the ordinary key as indicated by the signature, or in its relative minor?*

a. By looking for the leading-note of the relative minor, as that will be marked either by a sharp or natural; for example, the following passage is probably in the key of A minor:



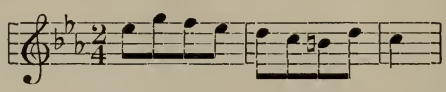
but if the G were not sharped, it would probably be in C major.

The following passage is probably in E minor:



but if the D were not sharped, it would probably be in G major.

The following passage is probably in C minor:



but if the B were B♭, instead of B♮, it would probably be in E♭ major.

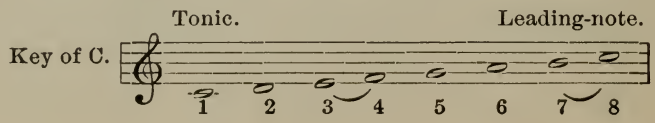
The pupil should now study Section B of the Appendix, writing the signatures, with all necessary assistance from the teacher.

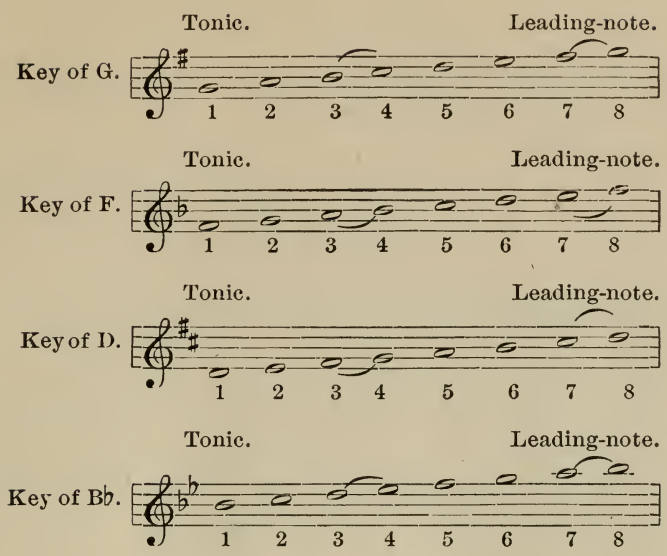
CHAPTER X.

THE SCALES (MAJOR AND MINOR), AND THE TETRACHORDS.

121. *What do you understand by the term, the scale?*

A succession of eight sounds, proceeding by certain fixed intervals, thus: from the tonic to the second sound, a tone (see paragraph 105); from the second to the third sound, a tone; from the third to the fourth sound, a semitone; from the fourth to the fifth sound, a tone; from the fifth to the sixth sound, a tone; from the sixth to the seventh sound, a tone; and from the seventh (or leading note) to the eighth (or octave) a semitone. The semitones (always minor seconds) occur between the third and fourth, and the seventh and eighth sounds of the scale. In the following scales the slurs show the semitones:



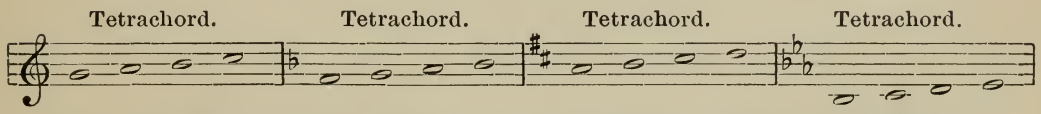


Name the letters and play them on the keys of the piano, in the keys (or tonics) of the following scales; of the scale of A; of E♭; of E; of A♭; of B; of D♭; of F♭; of G♭.

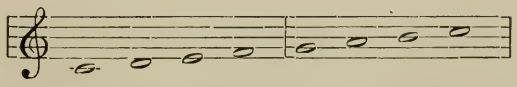
122. *What is a tetrachord?*

A tetrachord consists of four sounds placed at the following intervals:

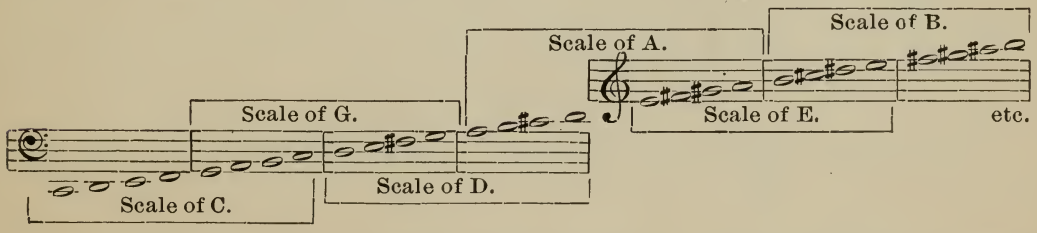
Between the first and second sound, a tone;
Between the second and third sound, a tone;
Between the third and fourth sound, a semitone.



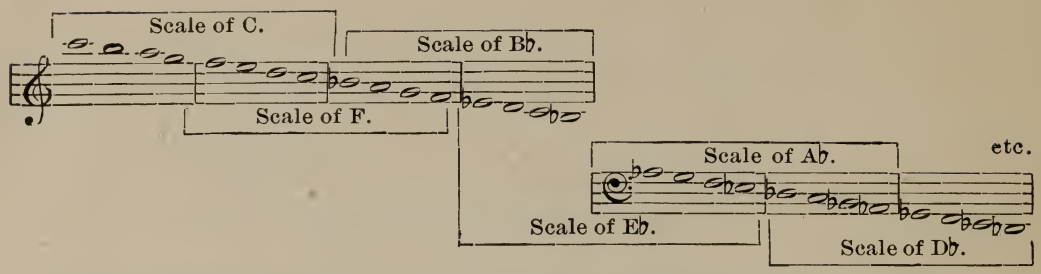
The diatonic major scales are each formed of two tetrachords.



Moreover, the upper tetrachord of any scale is composed of the same notes as the lower tetrachord of the next sharp key, as follows:



And the lower tetrachord of any scale is composed of the same notes as the upper tetrachord of the next flat key, as follows:



The pupil should now be exercised in naming the tetrachords, ascending and descending, observing that the interval between the highest two tones is always a minor second.

123. *What are the harmonic names of the sounds of the scale?*

The key-note of the scale is called the *tonic*, the second sound the *super-tonic*, the third sound the *mediant*, the fourth sound the *sub-dominant*, the fifth sound the *dominant*, the sixth sound the *sub-mediant*, and the seventh sound the *leading-tone*.

See paragraphs 115, 117 and 120.

What is the leading-note in the key of C; of G; of D; of A; of E; of B; of F♯; of C♯; of F; B♭; E♭; A♭; D♭; G♭; C♭?

Name the supertonics of the above keys.

Name the mediants of the above keys.

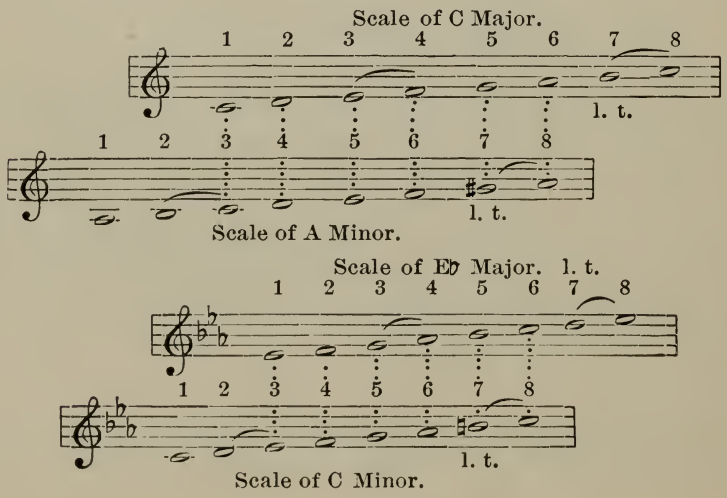
Name and play the dominants and sub-dominants of all the above keys.

124. *What are the sounds of the minor scale, and how formed?*

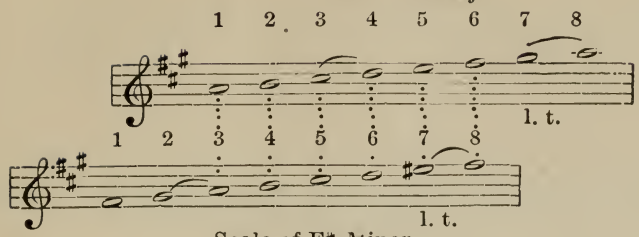
(See paragraphs 118 and 119.)

Starting from the sub-mediant of the major scale, we ascend by the same letters; excepting, that when we come to the seventh sound (the fifth sound in the major scale) we add to it a sharp or natural. (See Section F, of the Appendix.)

For example: (l. t. stands for leading-tone.)



Scale of A Major.



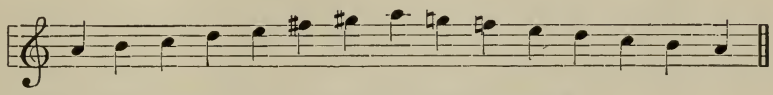
Scale of F♯ Minor.

Observe from the above minor scales, that the interval between the sixth and seventh degrees of the minor scales contains *three* semitones. This interval is called the augmented second (sometimes the sharp second).

Write out and play the scales of the following minor keys: of D minor; of B minor; of B♭ minor; of E minor; of F minor.

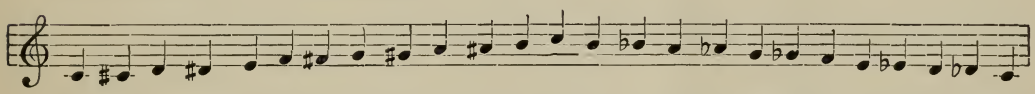
125. *What is the melodic minor scale?*

A minor scale in which, in *ascending*, both the sixth and seventh degrees are raised a half-step; while in *descending*, these two degrees are not raised but remain as in the relative major scale.



126. *What is the passage named the chromatic scale?*

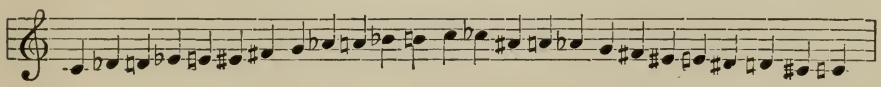
A succession of semitones, thus:



127. *In writing the chromatic scale, does it matter whether you take C♯ or D♭, F♯ or G♭, A♯ or B♭?*

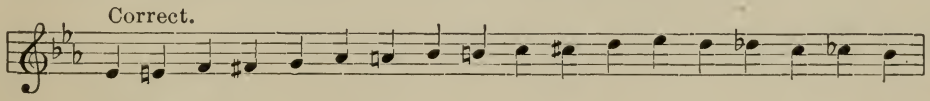
It is of great importance, since the signature must be taken into account; thus: it would be highly improper to write the foregoing example in the following manner:

(Consult paragraphs 112 and 128.)

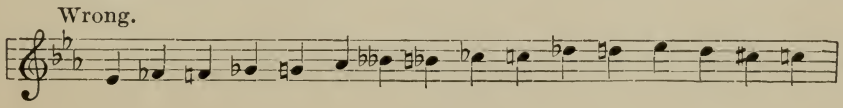


because first, the number of accidentals is needlessly and confusingly increased, rendering the passage almost incomprehensible; and second, the customary and correct method of notation is violated.

Correct.



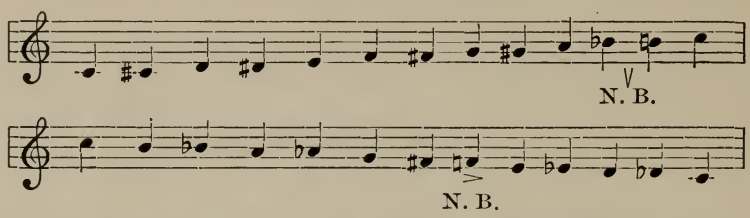
Wrong.



Sharps or naturals must be used in ascending, and flats or naturals in descending. (This necessitates the use of double sharps or double flats in the many-sharped and many-flatted keys. See paragraphs 112, 113.)

Write the chromatic scale in the keys of E, A♭, F, F♯, D, D♭.

NOTE. — Of late years it has been thought better to make an exception in the case of the leading-note in ascending, and the fourth sound of the scale in descending, thus,



In order to draw attention to the subject of fingering, it is now recommended that the pupil should write and finger all the scales, commencing with the scale of C, and going on progressively as far as the scale of C♯, and the scale of C♭, ascending and descending two octaves both for the right hand and the left. These should be written upon loose sheets of music paper or a slate, fingered, and, when corrected by the master, copied into a book for daily practice. The major scales should be written on the left hand page of the book, and their relative minors on the opposite page.* The proper sharps or flats belonging to each scale should be placed as the signature at the beginning, and not as they occur in the scale, excepting of course the sevenths of the minor scales, which require raising by accidentals. (See Appendix, Section G.)

In fingering the scales, the following remarks may be found useful:

The fingering is only to be marked upon the first note of the scale, and where the thumb is to be passed under the fingers, or the fingers over the thumb.

In playing the ascending scale of two octaves.

For the *right hand*, ascending, play the first note with the thumb, the second note with the forefinger, and the third note with the middle finger; pass the thumb *under* the fingers to play the fourth note; play the fifth note with the forefinger, the sixth with the middle finger, and the seventh with the ring finger; pass the thumb under again for the eighth note; continue as before through the second octave, ending with the little finger on the last note.

For the *right hand*, descending, play the first note with the little finger, the second with the ring finger, the third with the middle finger, the fourth with the forefinger, and the fifth with the thumb; pass the middle finger *over* the thumb to play the sixth note; play

* The *harmonic* minor scales only at this point.

the seventh note with the forefinger, and the eighth note with the thumb. Then put the ring finger over the thumb, and continue as before through the second octave, ending with the thumb on the last note.

Move the hand as little as possible in passing the thumb under or the middle finger over.

For the *left hand* the fingering is reversed, the middle or ring finger being passed over in ascending, and the thumb put under in descending. Practice one hand at a time; later combine the two.

When the scale commences with a black key, in playing with the right hand begin with the first finger, and follow the foregoing rule as closely as the situation of the black keys will admit, observing that neither the thumb nor the fifth finger must be placed upon a black key in fingering a scale.

The situation of the black keys will render it necessary, in playing with the left hand, to commence in some scales with the fourth, third or second finger, instead of the fifth; but the foregoing rule is to be followed as closely as circumstances will permit. (See Appendix, Section G, where the fingering is marked for all the keys.)

No scale should be practised until the teacher has made sure that the fingering is correct.

Nothing can be more generally useful than the daily practice of the scales; at the same time the greatest attention is requisite on the part of the pupil to the position and steadiness of the hand, as well as to the clearness and connection of the notes. (See Chapter IV.)

An important rule of fingering is, that in scales comprising many black keys, the right hand ring finger should go on B♭ (or A♯), and the middle finger on E♭ (or D♯); and conversely with the left hand.

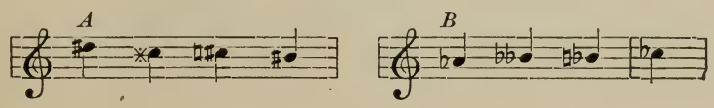
CHAPTER XI.

VARIOUS CHARACTERS USED IN MUSIC.

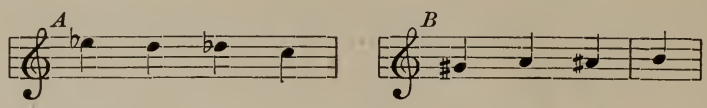
128. *After a double flat or sharp, how is the single flat or sharp restored?*

By means of a natural and single flat, or natural and single sharp. In recent years the naturals are often omitted, as they are not necessary for clarity.

The following —

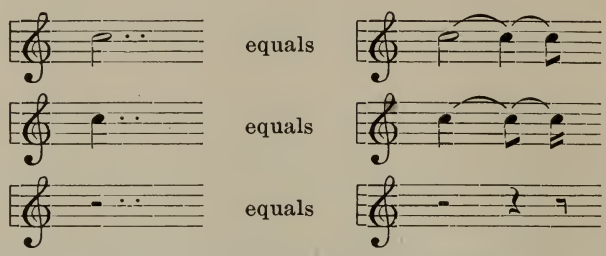


would be played on the same keys of the piano as if written thus:

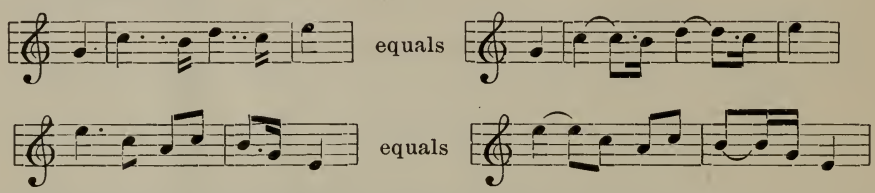


129. *As according to paragraph 26, a dot after a note or rest adds to it one half of its original time value, what is the meaning of two dots?*

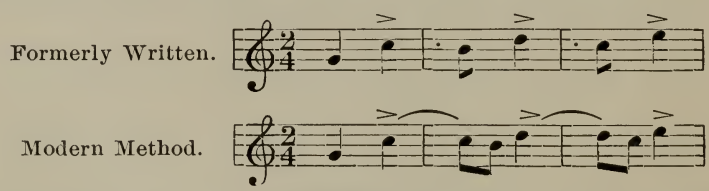
The second dot adds one half the value of the first dot; consequently, a half-note or half-rest twice dotted equals the value of a half-note (or rest) with the value of a quarter for the first dot, and an eighth for the second dot. Thus:



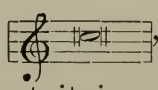
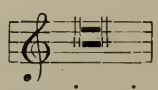
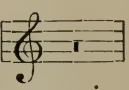
NOTE.—Dots and double dots have much the same effect as ties. The following passages are of identical effect.



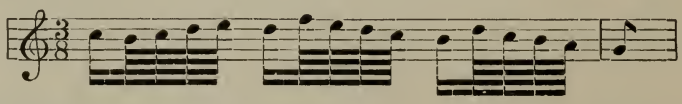
The custom, formerly prevailing, of dotting the last note in a measure by a dot in the next measure (the other or right hand side of the bar) is now rarely employed.

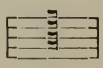


130. *Are any other notes or rests other than those given in paragraphs 21, 22, and 23, ever used?*

We occasionally find the double note with its corresponding rest,  , or   equal to two whole notes or rests: but it is very rare in piano music.

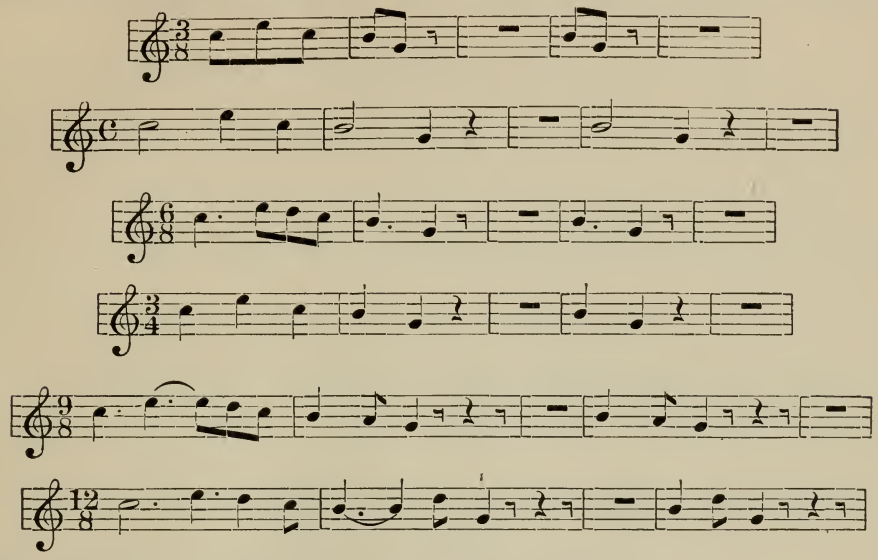
We frequently find in modern piano music the half-thirty-second, or sixty-fourth-note,



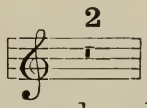
with its corresponding rest. 

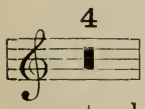
131. *How is an entire measure of rest marked?*

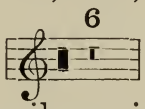
Always by a whole-rest, whatever may be the value of the measure.



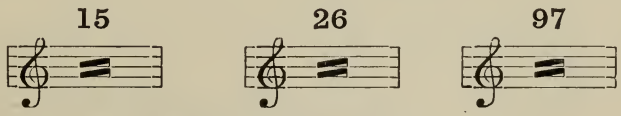
132. *How do we indicate a rest for several measures?*

For two measures rest, thus, 

; for four measures rest 

; for six, 

; and, when the number of measures to be counted in silence is considerable, with two broad dashes diagonally across the staff, with the figures indicating the number of measures.



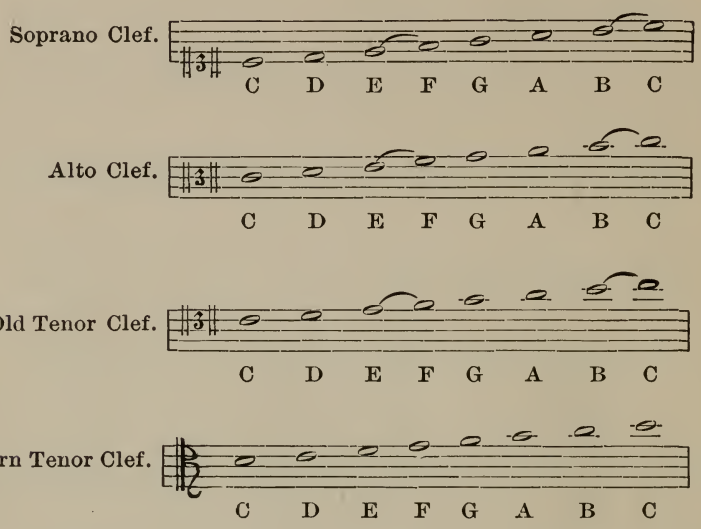
133. *How do we count several measures rest?*

By naming the number of the measure instead of the word one, on the first beat of each measure, thus: "*One*, two, three, four; *two*, two, three, four; *three*, two, three, four; *four*, two, three, four," etc.; or, "*one*, two, three; *two*, two, three; *three*, two, three; *four*, two, three," etc.

134. *Is there any other clef beside the G clef and F clef already mentioned in paragraph 7?*

Not in piano music; but in old vocal and modern orchestral music there is also the C clef, standing always for the middle C of the keyboard. This clef may be placed on either the first, third, or fourth line of the staff (latterly even on the third space, reading just an octave lower than the treble staff). These old clefs were used in order

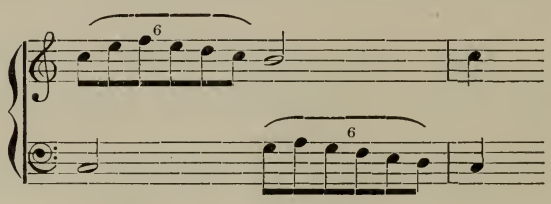
to have the middle of the voice correspond with the middle of the staff, thus avoiding the use of many leger lines. According to the position of the clef it is called the soprano, alto, or tenor clef.



The above examples all begin at middle C, and, consequently, should all be played on the same piano keys.

135. *Sometimes we find the figure 6 placed over a group of six eighth-notes, or six sixteenth-notes. What does that signify?*

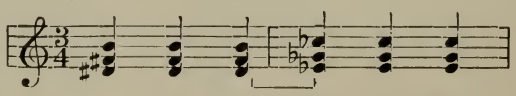
That the six eighth-notes are to be played in the time of one half-note, which ordinarily would only have four eighth-notes.



136. *What is the meaning of the word enharmonic?*

A note, interval or chord having the same sound on the piano as another note, interval or chord is called the enharmonic equivalent of the other; in other words, the two tones, intervals or chords are enharmonic equivalents.

When notes or chords change their names without changing their sound, the change is called an enharmonic change.



Enharmonic Change.

CHAPTER XII.

COMMON TERMS IN USE TO SPECIFY THE DEGREE OF RAPIDITY OF MOVEMENT, AND THE GENERAL STYLE OF PERFORMANCE.

137. *How is the time (fast or slow) of a piece indicated; in other words, how do we know whether we should count fast, very fast, slow, or very slow, or moderately fast or slow?*

By certain Italian words placed at the beginning.

NOTE. — These words, given below, have a certain conventional and nearly definite meaning, sanctioned by long usage, and common to music written by composers of all nations; and they are the best for the purpose, although German, French and English words are frequently employed.

The proper pronunciation is given after each word. For the significance of the syllables used, see Appendix, Section M, page 78 or 79, top of page.

138. *Give the principal Italian words used to indicate the degree of rapidity with which a piece of music should be played.*

Gráve (*grä*-vĕ), very slow, about 50 beats to the minute.
Adágio (ä-*dä*-gyō), slow, from 58 to 64 beats.
Lárgo (*lär*-gō), indefinite, from 54 to 66 beats.
Larghétto (lär-*gĕt*-tō), indefinite, from 60 to 70 beats.
Andánte (än-*dän*-tĕ), rather slow, and legato, 70 to 92 beats.
Andantíno (än-dän-*tē*-nō), rather faster than andante, but in a similarly connected style, from 74 to 96 beats.
Moderáto (mŏ-dĕ-*rä*-tō), from 92 to 108 beats in a minute.
Allegrétto (äl-lā-*grĕt*-tō), rather fast, from 96 to 112 beats.
Allégro (äl-*lā*-grō), decidedly fast, from 112 to 160 beats.
Présto (*prĕs*-tō), very fast, from 160 to 180 beats.
Prestissímo (prĕs-*tis*-sē-mō), as fast as possible, from 180 to 218 beats.

NOTE. — There are many words used to intensify or modify the meaning of the foregoing principles; the most usual are the following:

A. *Assaí* (äs-*sä*-ē), meaning *very;* as adagio assai, very slow, almost the same as *grave.*
Moderato Assai, very moderately, almost larghetto.
Allégro Assai, very fast, almost presto.

B. *Mólto* (*mŏl*-tō), also meaning very, but usually applied a little differently, as thus:
Crescéndo Mólto, a rapid increase in force to its utmost possibility.
Mólto Diminuéndo, a rapid diminishing of force to the softest possible degree.
We however occasionally find the following:
Mólto Allégro, exactly the same as allegro assai.
Mólto Adágio, the same as adagio assai.

C. *Méno* (*mā*-nō), means less, for example:
Méno Allégro (sometimes *meno mosso*) less quickly, that is, a little slower.
Méno Adágio, less slow, that is, a little faster.

D. *Più* (*pē*-oo), means more, as:
Più Allégro (sometimes *più mosso*); considerably faster.
Più Adágio, considerably slower.

E. *Póco*, means a *little*, *somewhat*, as:
Póco adágio, rather slow, almost equivalent to andante.
Póco crescéndo, a slight crescendo; in fact, poco is the opposite of molto. (See G below.)

F. *Tróppo* (*tróp*-pō), literally *too much;* it is always joined with the negative *non:* as,
Adágio non tróppo, slow, but not too slow.
Allégro non tróppo, fast, but not extremely fast.

G. *Póco* (*pó*-kō) is frequently used with *méno* and *piu*, to modify their signification, thus:
Póco piu présto, a little faster.
Póco méno, (elliptical, *mosso* being understood), a little slower.

I *Mósso* (*mŏs*-sō), literally, *movement*, or degree of rapidity; as,
Andánte Mósso, quicker than andante. (Observe C and D above.)
Mólto piu Mósso, very much faster.

K. *Quási* (quä-*sē*), literally, *as if*, *almost*, as,
Andantíno quási allegrétto, in a similar style with *andantíno*, but a little faster; almost *allegrétto*.

139. *Give the principal Italian words used to indicate the style and expression of a piece of music.*

Affetuóso (äf-fĕt-tū-*ō*-zō),
Amoróso (ä-mō-*rŏ*-zō),
Con affétto (kŏn äf-fĕt-tō),
} Tenderly and dreamily, constantly retarding the time at the close of each phrase.

Agitáto, with passion and intensity; constantly hurrying the time at the beginning of each phrase; the difference between the loud and soft passages also to be very marked.

Tranquillo (trän-*quēl*-lō), the opposite of *agitáto;* gently, calmly, but firmly; without perceptible change of time, or very marked crescendo or diminuendo.

Cantábile (kän-*tä*-bē-lĕ), in a smooth, connected manner, but more intense than *Affetuoso*.

Cón brio (kŏn-*brē*-ō),
Viváce (vē-*vä*-tshĕ),
} With great animation and energy: a perfectly steady time, and strong accent.

Pastorále (pä-stō-*rä*-lĕ),
Sémplice (sām-*plē*-tshĕ),
} In a gentle, placid style; without ornament, or variation of time. Nearly equivalent to *tranquíllo*.

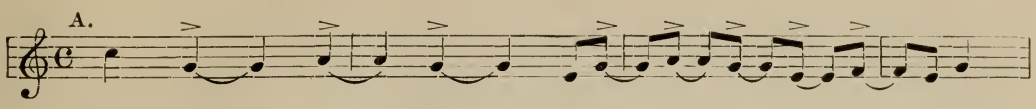
Scherzándo (skair-*tzän*-dō),
Lusingándo (loo-sĭn-*gän*-dō),
} Playfully. With marked accent combined with capricious variations of the time, not carried so far as in *agitáto*.

NOTE.—All these words are usually taken in combination with the word indicating the rapidity of time; for instance,
Allégro Viváce; Allégro con Brio: Allégro Agitáto; Allegrétto Scherzándo; Allegrétto Amoróso; Andánte Affetuóso; Andánte Tranquíllo; Andánte Pastorále; Allégro Viváce Assái; Allégro con Mólto Brio.

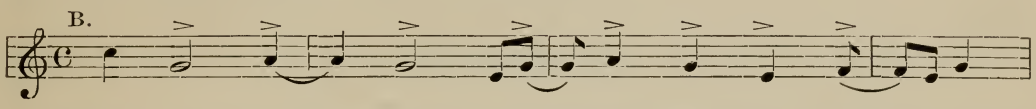
Maestóso (mä-ĕs-*tó*-sō), literally, with dignity; by itself alone, it indicates a very distinct and rather slow degree of time, with a marked accent. In combination with other words it denotes not only a considerably slower movement but a certain majestic effect, impossible to be described, and only to be acquired by hearing examples from good players. The most usual combinations of this word are *Andante Maestoso* and *Allegro Maestoso*.

140. *What is meant by syncopation?* (*see paragraph* 35.)

Syncopation is said to occur whenever an unaccented note is tied (paragraph 49) to a succeeding accented note; in such cases, the accent is thrown back on to the first note, but without affecting the value of the notes; it is the same whenever the two notes are united as one.



the same effect is generally written as follows:



REMARK.—It is not to be supposed that the foregoing pages contain *everything* necessary for a pupil to know; many things have been intentionally omitted, as it frequently happens that in attempting to teach too much, we entirely fail of obtaining our object.

It is hoped that those pupils who have thoroughly mastered the foregoing precepts, will be able to practise and study *intelligently* whatever pieces may be assigned to them by their instructors.

APPENDIX.

SECTION A.

A TABLE OF SIMPLE TURNS.

The	turn	upon	A	is	made	with	*B (or B♭),	A, G♯, A.
"	"	"	B	"	"	"	C (" C♯),	B, A♯, B.
"	"	"	C	"	"	"	D (" D♭),	C, B, C.
"	"	"	D	"	"	"	E (" E♭),	D, C♯, D.
"	"	"	E	"	"	"	F (" F♯),	E, D♯, E.
"	"	"	F	"	"	"	G (" G♭),	F, E, F.
"	"	"	G	"	"	"	A (" A♭),	G, F♯, G.
"	"	"	A♯	"	"	"	B (" B♯),	A♯, G✳, A♯.
"	"	"	B♯	"	"	"	C♯ (" C✳),	B♯, A✳, B♯.
"	"	"	C♯	"	"	"	D (" D♯),	C♯, B♯, C♯.
"	"	"	D♯	"	"	"	E (" E♯),	D♯, C✳, D♯.
"	"	"	E♯	"	"	"	F♯ (" F✳),	E♯, D✳, E♯.
"	"	"	F♯	"	"	"	G (" G♯),	F♯, E♯, F♯.
"	"	"	G♯	"	"	"	A (" A♯),	G♯, F✳, G♯.
"	"	"	A♭	"	"	"	B♭ (" B♭♭),	A♭, G, A♭.
"	"	"	B♭	"	"	"	C (" C♭),	B♭, A, B♭.
"	"	"	C♭	"	"	"	D♭ (" D♭♭),	C♭, B♭, C♭.
"	"	"	D♭	"	"	"	E♭ (" E♭♭),	D♭, C, D♭.
"	"	"	E♭	"	"	"	F (" F♭),	E♭, D, E♭.
"	"	"	F♭	"	"	"	G♭ (" G♭♭),	F♭, E♭, F♭.
"	"	"	G♭	"	"	"	*A♭ (" A♭♭),	G♭, F, G♭.

* This column gives two possible notes for each turn: the signature will determine which one of the two is to be used.

SECTION B.

A TABLE OF RELATIVE MAJOR AND MINOR KEYS.

The relative minor of C major is A minor: Leading Tone G♯.

"	"	"	"	G	"	"	E	"	"	"	D♯.
"	"	"	"	D	"	"	B	"	"	"	A♯.
"	"	"	"	A	"	"	F♯	"	"	"	E♯.
"	"	"	"	E	"	"	C♯	"	"	"	B♯.
"	"	"	"	B	"	"	G♯	"	"	"	F𝄪.
"	"	"	"	F♯	"	"	D♯	"	"	"	C𝄪.
"	"	"	"	C♯	"	"	A♯	"	"	"	G𝄪.
"	"	"	"	F	"	"	D	"	"	"	C♯.
"	"	"	"	B♭	"	"	G	"	"	"	F♯.
"	"	"	"	E♭	"	"	C	"	"	"	B♮.
"	"	"	"	A♭	"	"	F	"	"	"	E♮.
"	"	"	"	D♭	"	"	B♭	"	"	"	A♮.
"	"	"	"	G♭	"	"	E♭	"	"	"	D♮.
"	"	"	"	C♭	"	"	A♭	"	"	"	G♮.

When the pupil is thoroughly acquainted with the foregoing table, the question should be reversed, thus:

What is the relative major of A minor, etc., etc.?

Or, in other words,

Of what is A minor the relative?

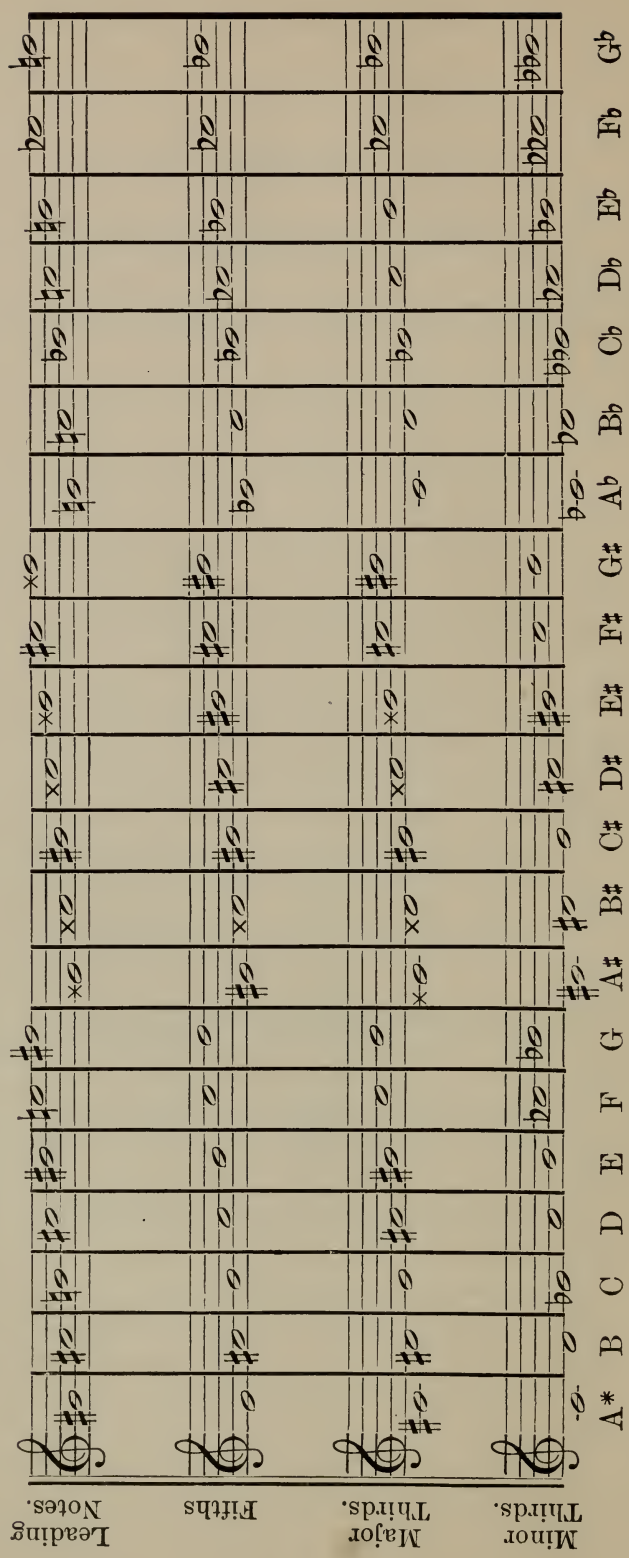
SECTION C.

A TABLE OF DIATONIC SEMITONES.

A diatonic semitone above	A is B♭.		A diatonic semitone below	A is G♯.
" "	B " C.		" "	B " A♯.
" "	C " D♭.		" "	C " B.
" "	D " E♭.		" "	D " C♯.
" "	E " F.		" "	E " D♯.
" "	F " G♭.		" "	F " E.
" "	G " A♭.		" "	G " F♯.
" "	A♯ " B.		" "	A♯ " G𝄪.
" "	B♯ " C♯.		" "	B♯ " A𝄪.
" "	C♯ " D.		" "	C♯ " B♯.
" "	D♯ " E.		" "	D♯ " C𝄪.
" "	E♯ " F♯.		" "	E♯ " D𝄪.
" "	F♯ " G.		" "	F♯ " E♯.
" "	G♯ " A.		" "	G♯ " F𝄪.
" "	A♭ " B♭♭.		" "	A♭ " G.
" "	B♭ " C♭.		" "	B♭ " A.
" "	C " D♭.		" "	C♭ " B♭.
" "	D♭ " E♭♭.		" "	D♭ " C.
" "	E♭ " F♭.		" "	E♭ " D.
" "	F♭ " G♭♭.		" "	F♭ " E♭.
" "	G♭ " A♭♭.		" "	G♭ " F.

SECTION D.

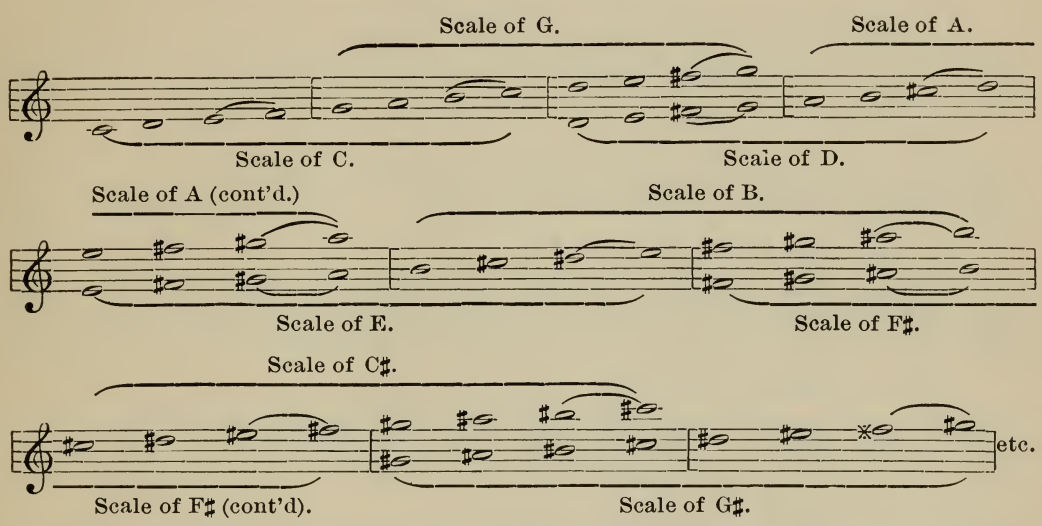
A TABLE OF MAJOR AND MINOR THIRDS, PERFECT FIFTHS, AND LEADING NOTES.



* The intervals are to be reckoned from these letters.

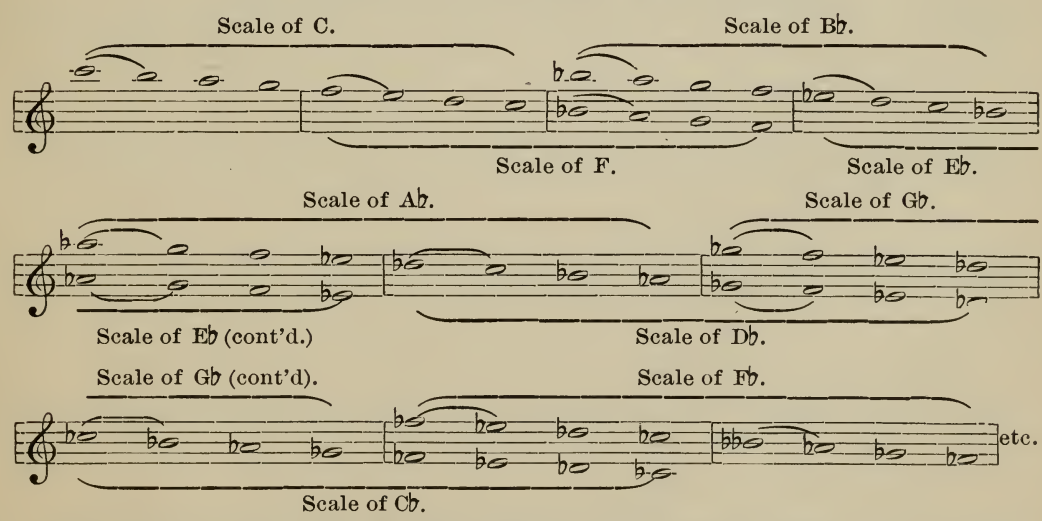
SECTION E.

THE ORDER OF THE KEYS WITH SHARPS.



N. B. This method of making scales might be pursued further, when it would be found that F becomes the first double sharp, and that the succeeding double sharps occur in the same order as the single sharps. We should finally arrive at the key B♯, which is the same key (enharmonically) as C.

THE ORDER OF THE KEYS WITH FLATS.

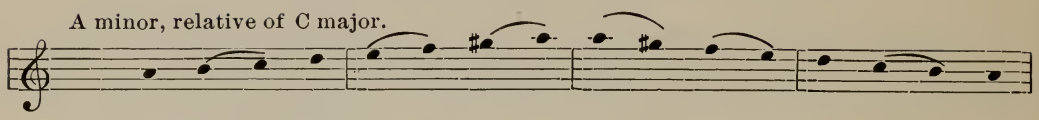


N. B. This method of making scales might be pursued further, when it would be found that B becomes the first double flat, and that the succeeding double flats occur in the same order as the single flats. We should finally arrive at the key B♭♭, which is the same key (enharmonically) as A.

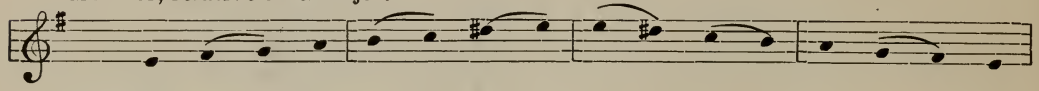
SECTION F.

THE HARMONIC MINOR SCALES.

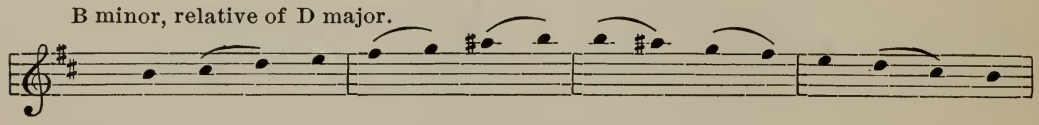
A minor, relative of C major.



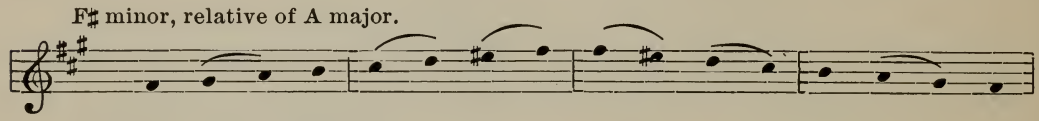
E minor, relative of G major.



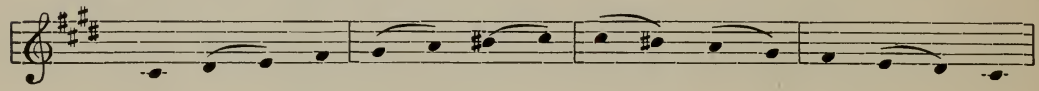
B minor, relative of D major.



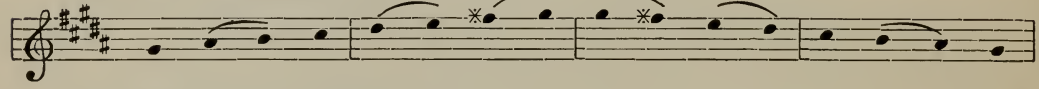
F♯ minor, relative of A major.



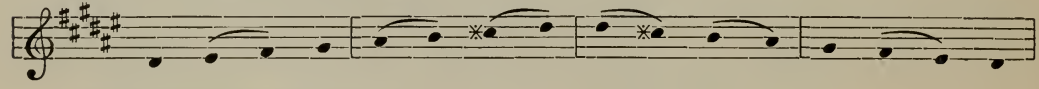
C♯ minor, relative of E major.



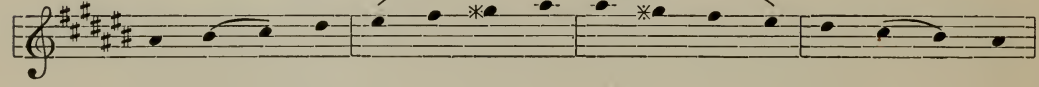
G♯ minor, relative of B major.



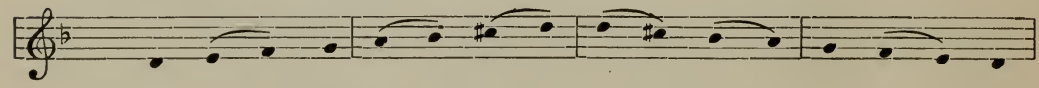
D♯ minor, relative of F♯ major.



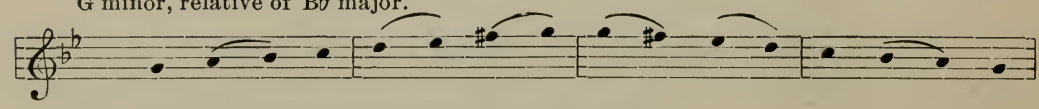
A♯ minor, relative of C♯ major.



D minor, relative of F major.

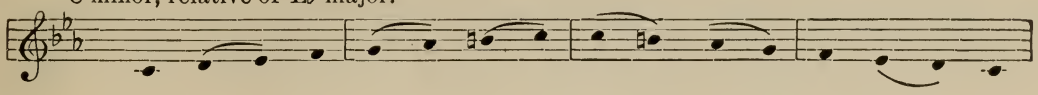


G minor, relative of B♭ major.

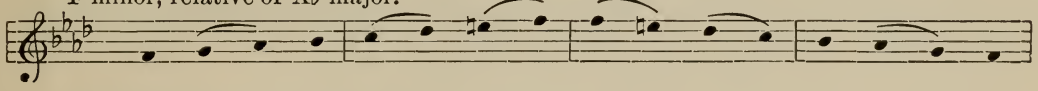


N. B. The slurs mark the half-steps or minor seconds.

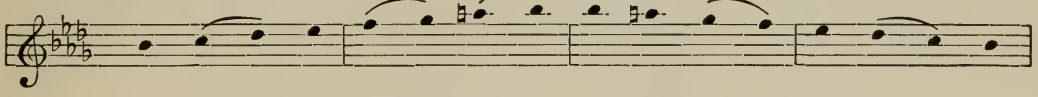
C minor, relative of E♭ major.



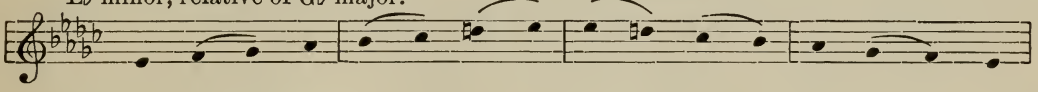
F minor, relative of A♭ major.



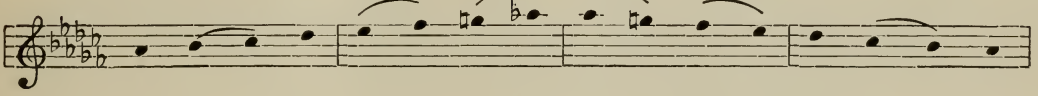
B♭ minor, relative of D♭ major.



E♭ minor, relative of G♭ major.



A♭ minor, relative of C♭ major.



SECTION G.

THE MAJOR AND MINOR SCALES.

C major.

A minor (melodic).

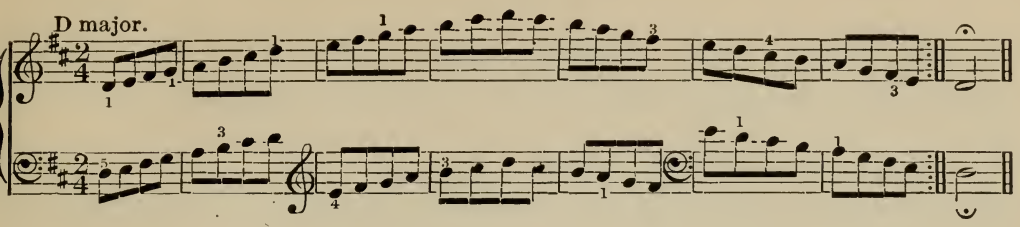
A minor (harmonic).

G major.

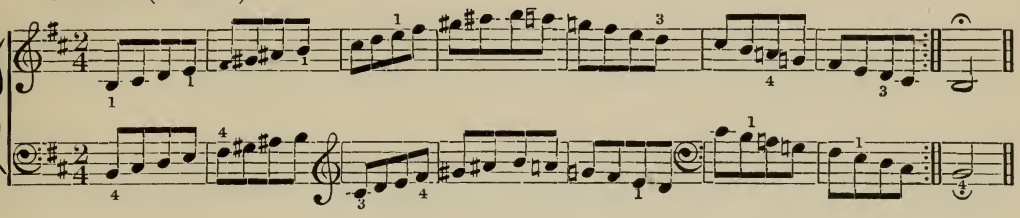
E minor (melodic).

E minor (harmonic).

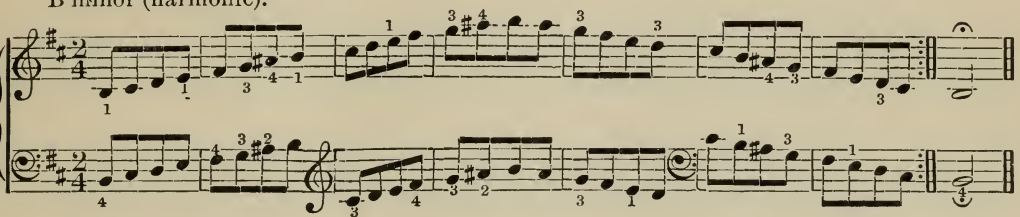
D major.



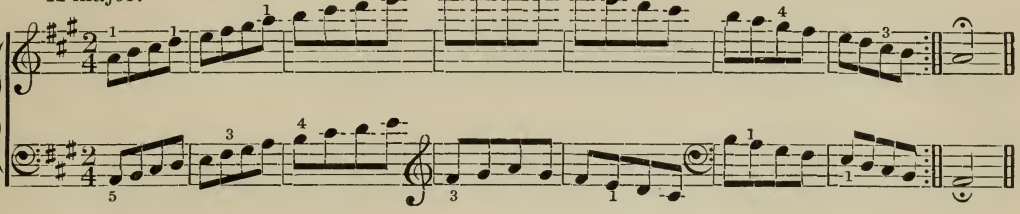
B minor (melodic).



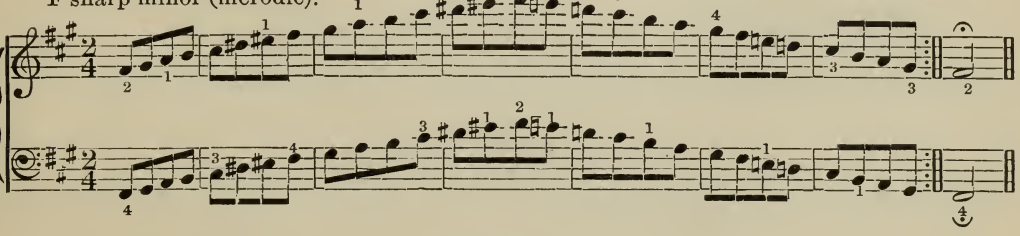
B minor (harmonic).



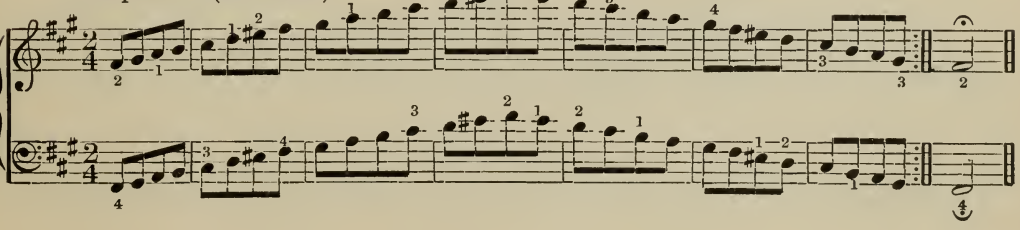
A major.



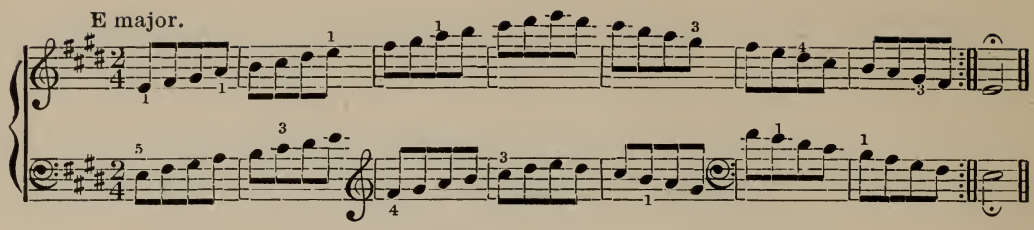
F sharp minor (melodic).



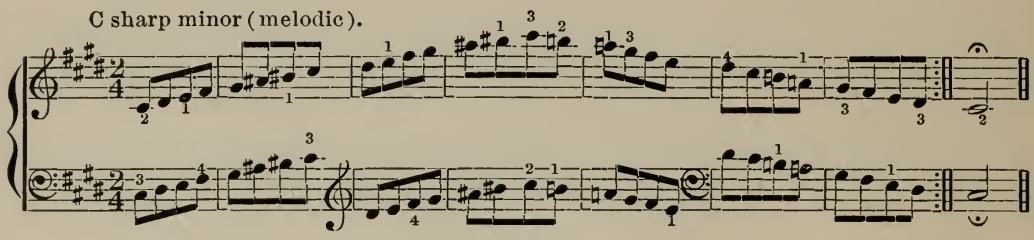
F sharp minor (harmonic).



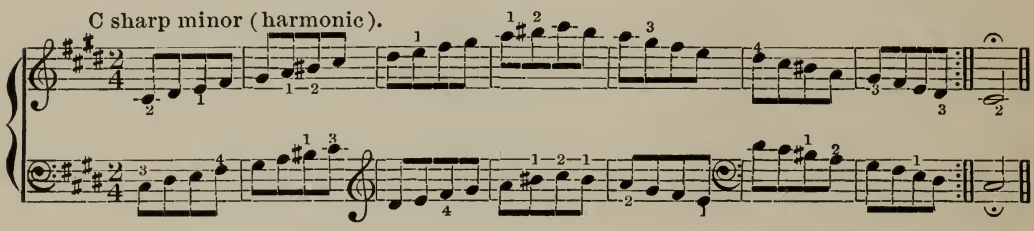
E major.



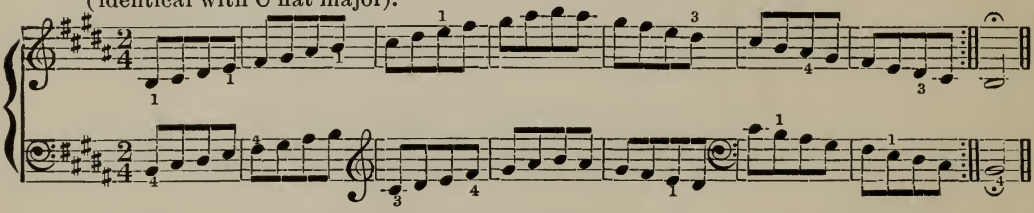
C sharp minor (melodic).



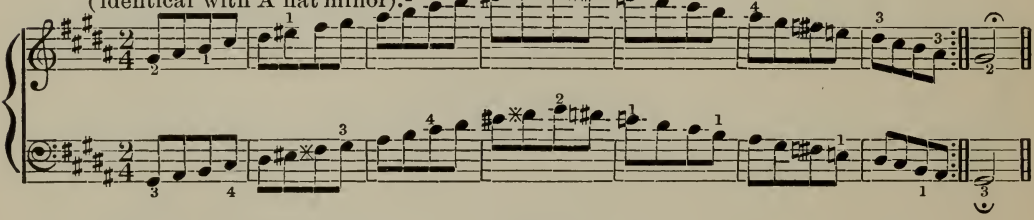
C sharp minor (harmonic).



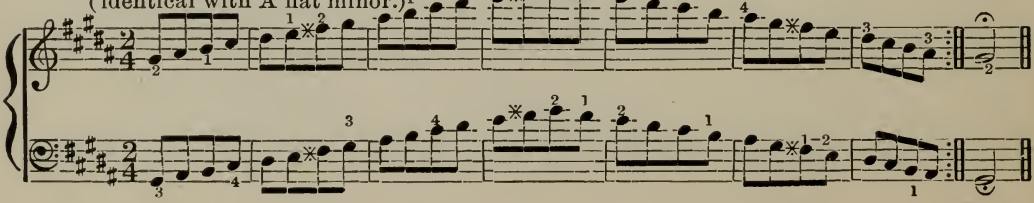
B major.
(identical with C flat major).



G sharp minor (melodic).
(identical with A flat minor).



G sharp minor (harmonic).
(identical with A flat minor.)



F sharp major.
(identical with G flat major.)

D sharp minor (melodic).
(identical with E flat minor.)

D sharp minor (harmonic).
(identical with E flat minor.)

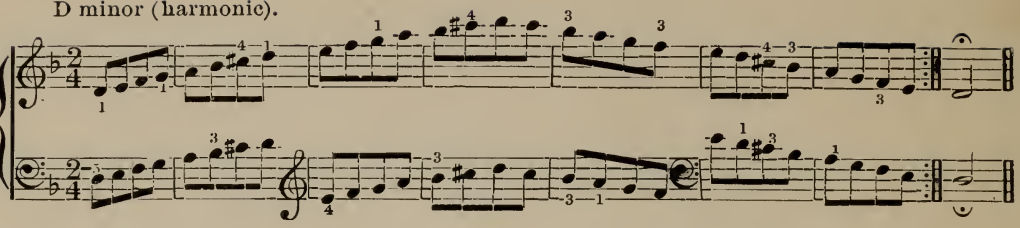
C sharp major.
(identical with D flat major.)

NOTE.—The relative Minor of C sharp major is A sharp minor (identical with B flat minor). It is not in use, and is therefore omitted here.

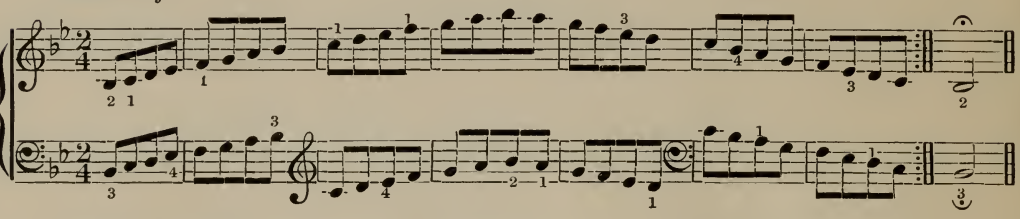
F major.

D minor (melodic).

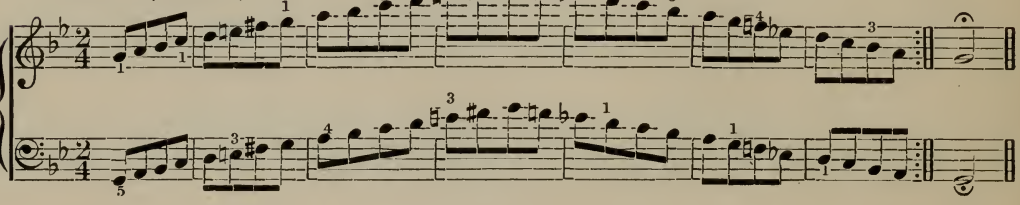
D minor (harmonic).



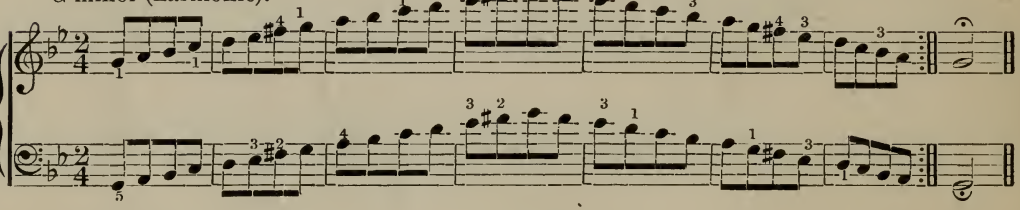
B flat major.



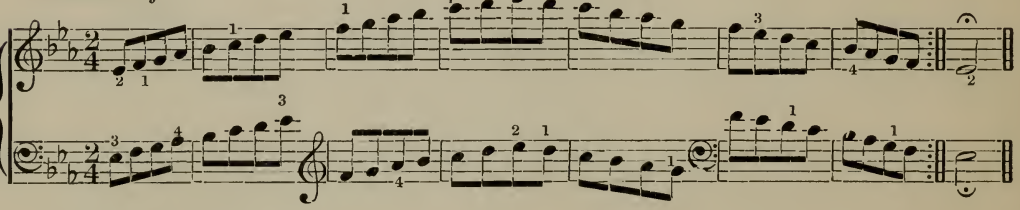
G minor (melodic).



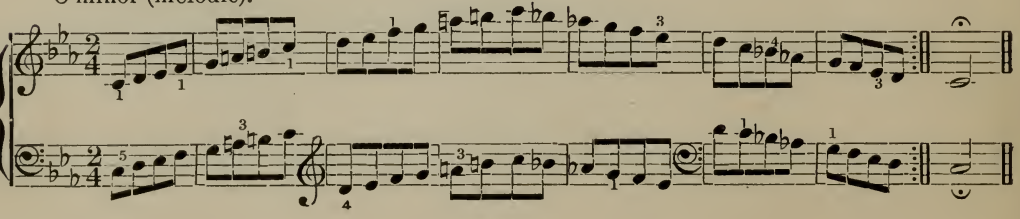
G minor (harmonic).



E flat major.



C minor (melodic).



C minor (harmonic).

A flat major.

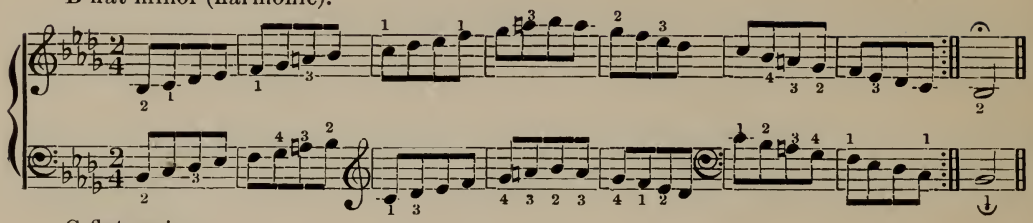
F minor (melodic).

F minor (harmonic).

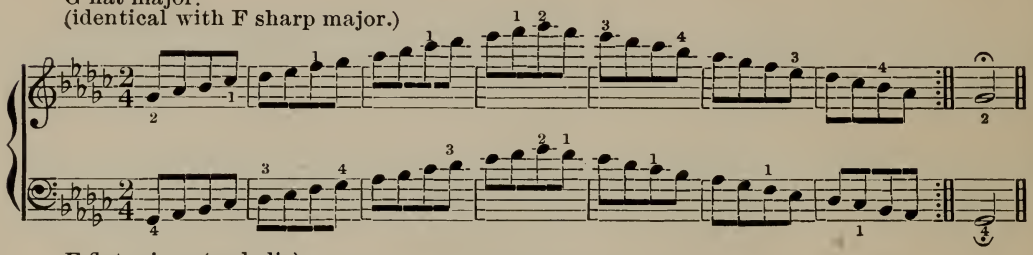
D flat major.
(identical with C sharp major.)

B flat minor (melodic).

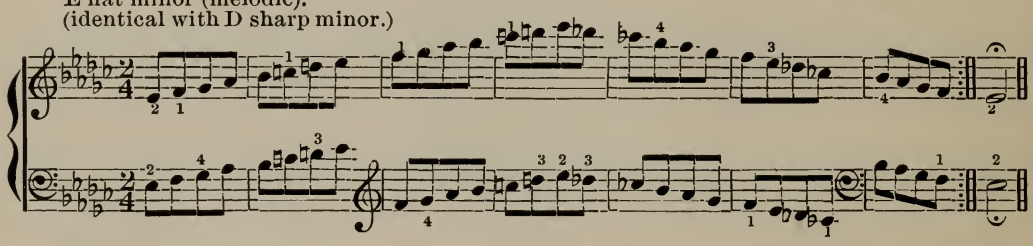
B flat minor (harmonic).



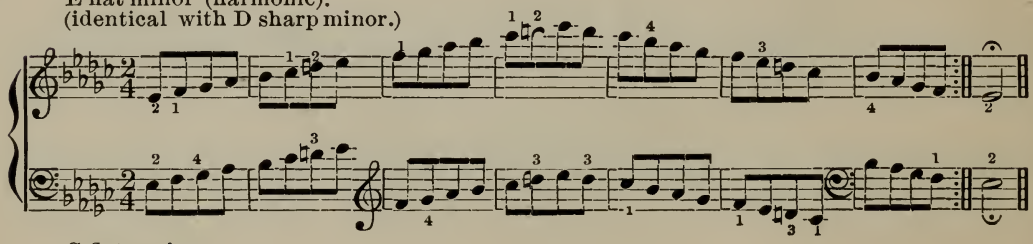
G flat major.
(identical with F sharp major.)



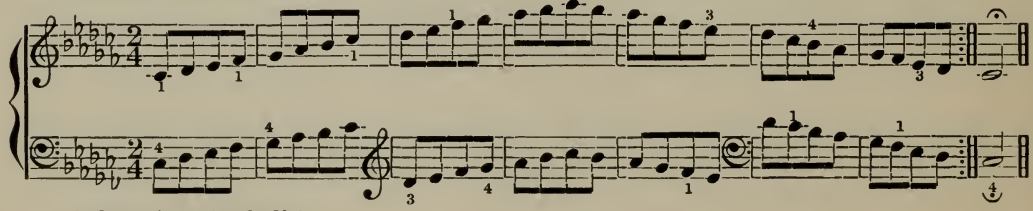
E flat minor (melodic).
(identical with D sharp minor.)



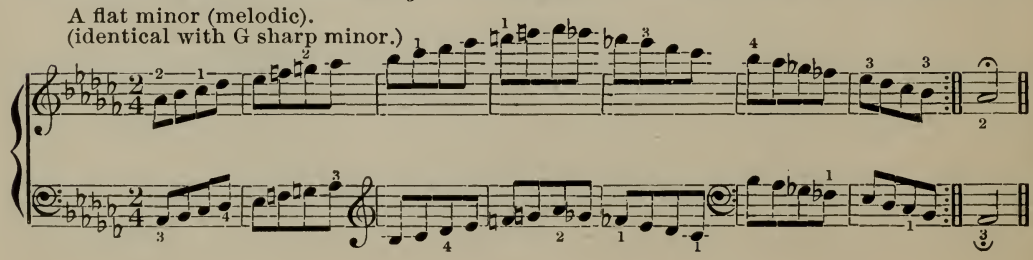
E flat minor (harmonic).
(identical with D sharp minor.)



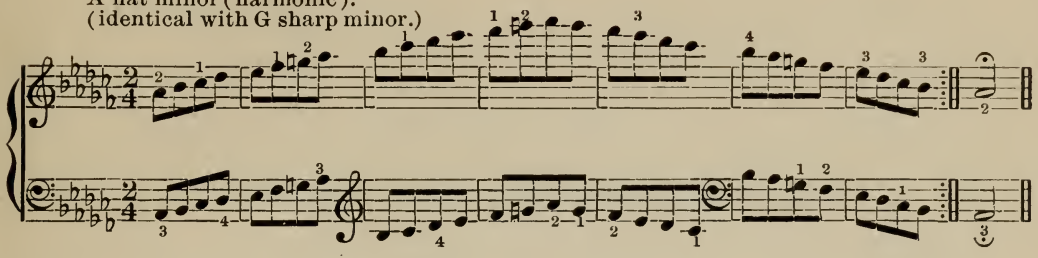
C flat major.
(identical with B major.)



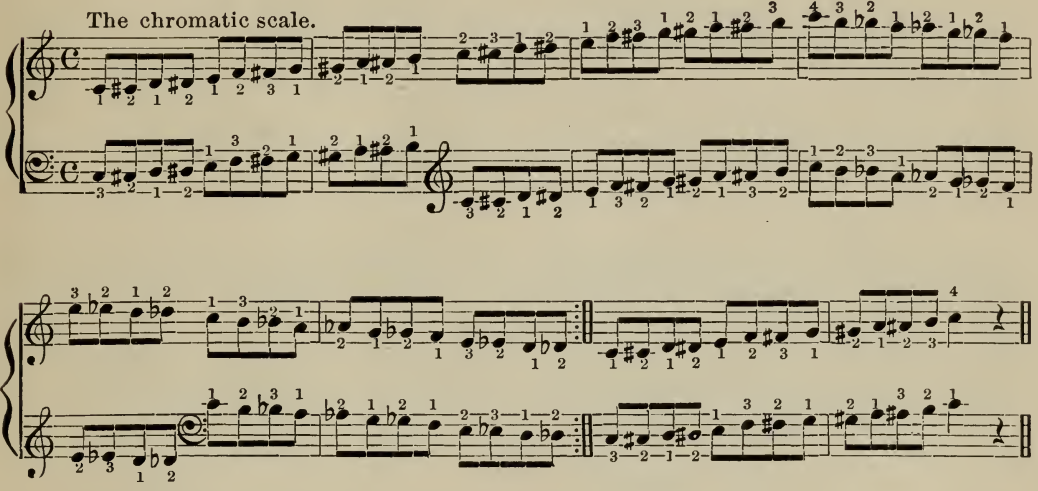
A flat minor (melodic).
(identical with G sharp minor.)



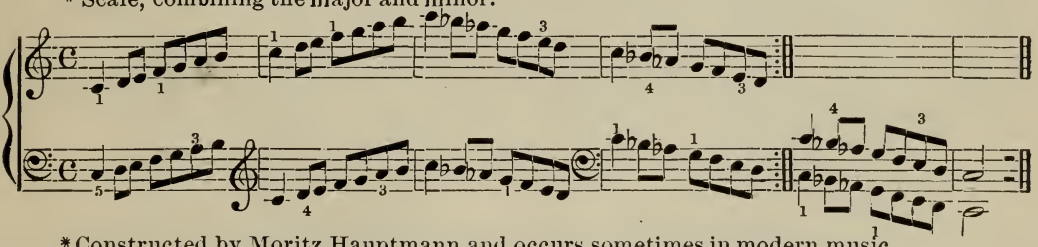
A flat minor (harmonic).
(identical with G sharp minor.)



The chromatic scale.



* Scale, combining the major and minor.



* Constructed by Moritz Hauptmann and occurs sometimes in modern music.

SECTION H.

BROKEN CHORDS (ARPEGGIOS).

C major.
(similar motion.)

(contrary motion.)

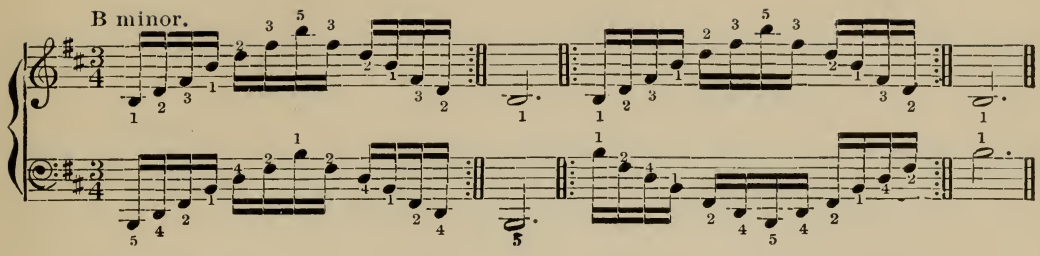
A minor.

G major.

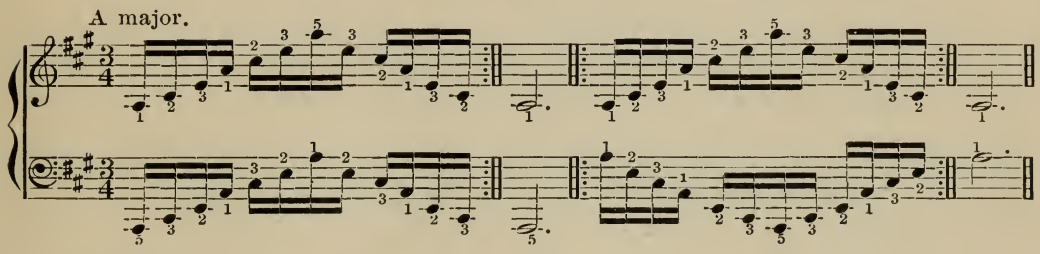
E minor.

D major.

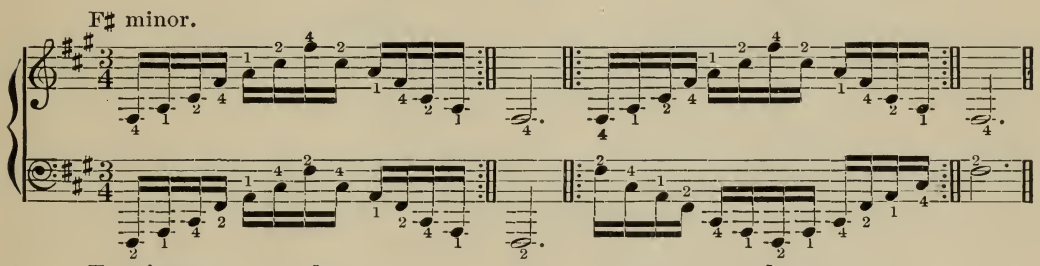
B minor.



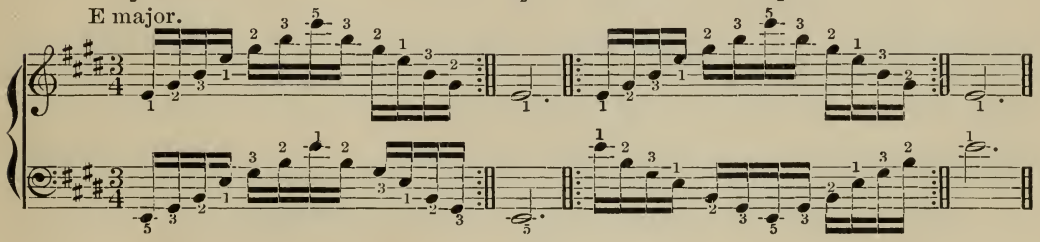
A major.



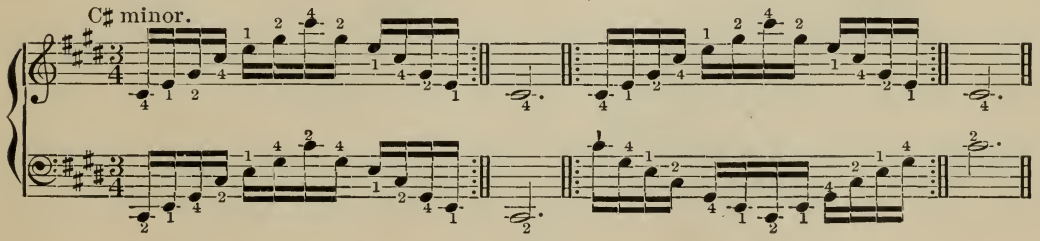
F♯ minor.



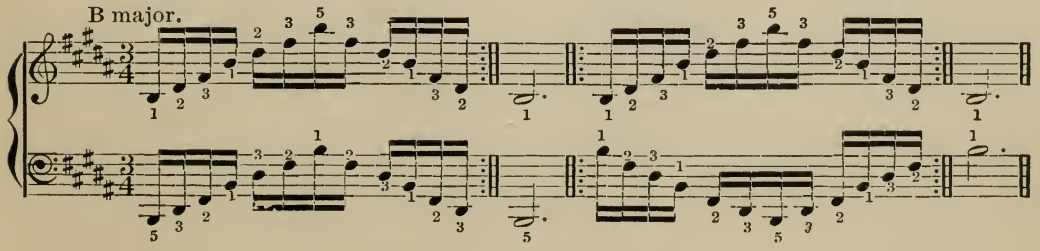
E major.



C♯ minor.



B major.



G♯ minor.

F♯ major.

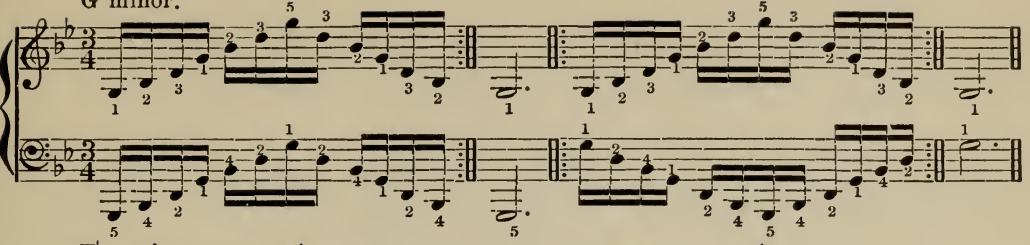
D♯ minor.

F major.

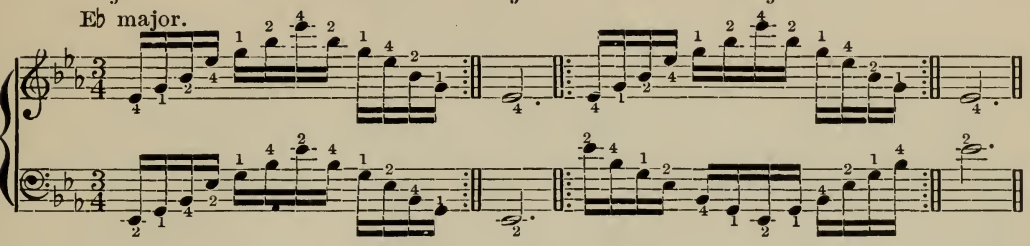
D minor.

B♭ major.

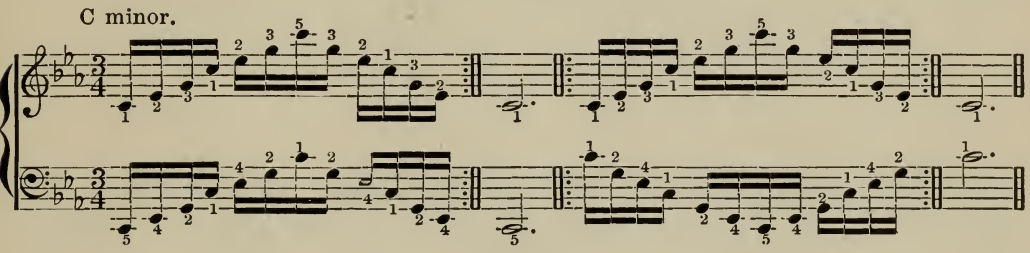
G minor.



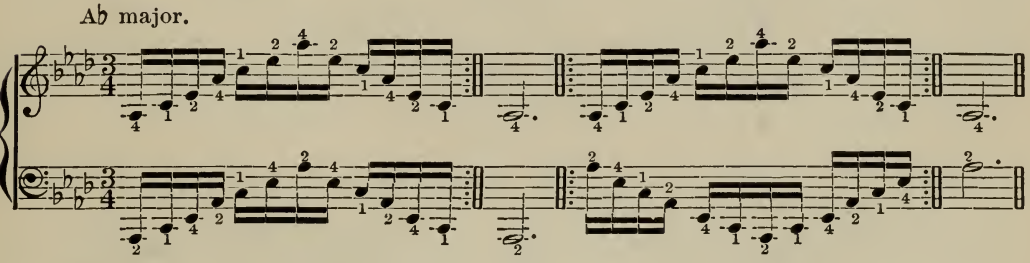
E♭ major.



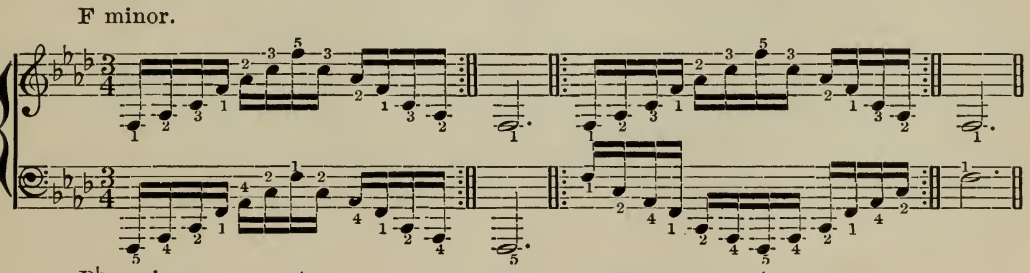
C minor.



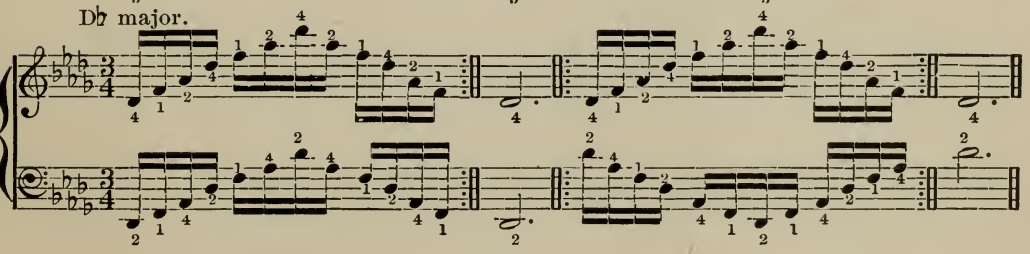
A♭ major.



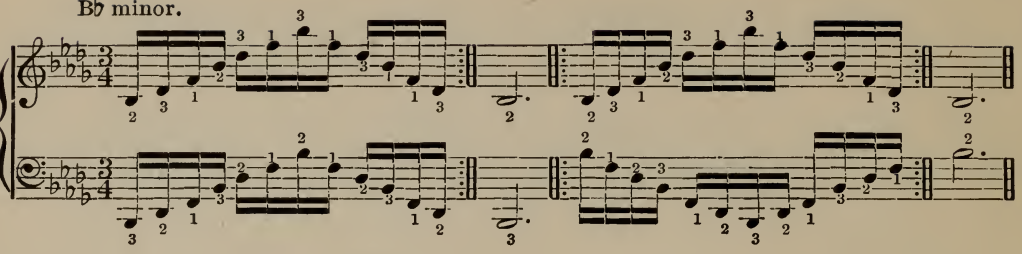
F minor.



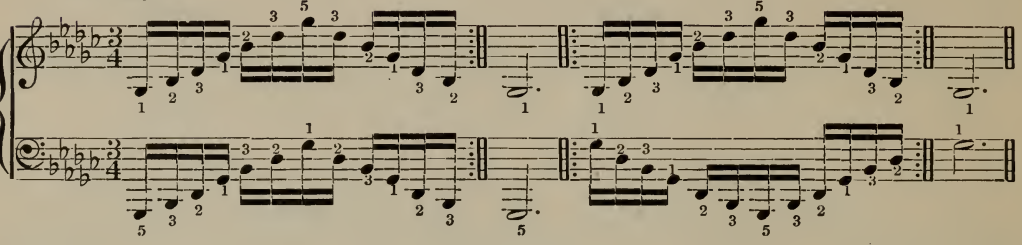
D♭ major.



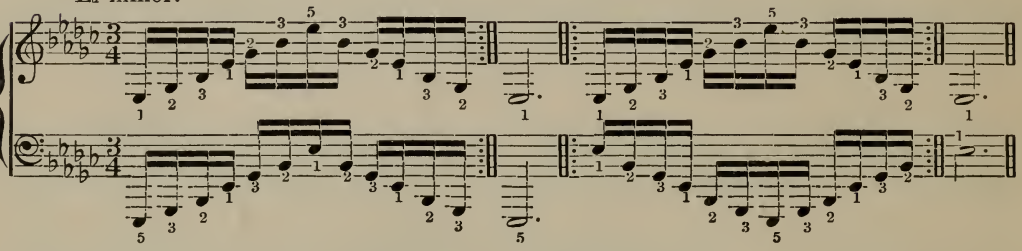
B♭ minor.



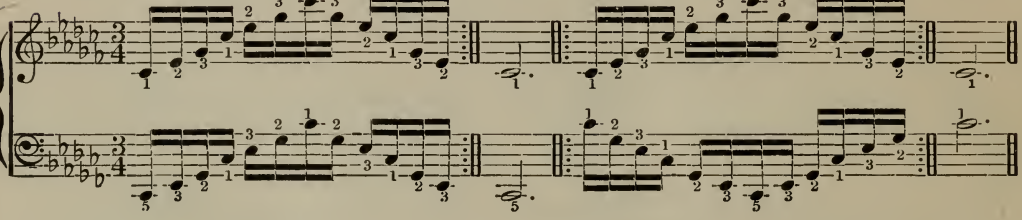
G♭ major.



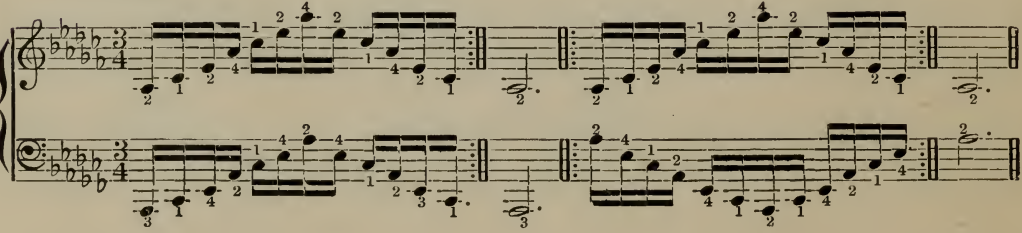
E♭ minor.



C♭ major.



A♭ minor.



SECTION I.

GUIDE TO PRACTICE.

INTRODUCTION.

The course of practice recommended in the following remarks cannot be expected to coincide with the views of every instructor, or be equally applicable to all pupils; the point sought to be established is that the pupil should have a regular system to go by, and in whatever particular this may differ from the views of the teacher upon the various points connected with the mode of practising, he can easily point out the difference he wishes to be made; at all events, if this work serve no other purpose, it will have the effect of bringing the subject of practice more particularly into notice, and, in default of better instructions, be at least some guide to the pupil, and prevent much of that waste of time which daily occurs with those who even with the greatest diligence do not combine method. It may be said that every instructor is the best judge, and gives his own directions as to what and how his pupil shall practise. To a certain extent, this is true; but, upon the principle that "everybody's business is nobody's business," it may frequently be left undone; besides, if it be done, a master cannot constantly repeat the same thing, and pupils do sometimes forget.

No master disputes the utility of the daily practice of exercises and scales, but many pupils have a great disinclination thereto; and, though it is not to be doubted that every one will practise them to the extent he may be desired, still, as that which is done willingly, and with a conviction of its being conducive to improvement, will always be not only more pleasant, but much more satisfactory in its results, than that which is done as a mere task, the author assures all pupils that more improvement will be made in one month by those who practise them daily than will be made in six or even twelve months by those who do not.

The greatest performers never discontinue the practice of scales and exercises.

It is scarcely necessary to remark that practice, to be efficient, must be upon a good principle. Practice upon a bad principle, or, what is more common, without any principle at all, will but confirm error, and render it more difficult to conquer. It is, therefore, essential to prevent any bad habit from being acquired; and the very first time a child puts its fingers on the keys, it should be taught to do so in a proper

manner. This opinion is much at variance with common practice; which is, to let a child learn *anyhow* at first, and, when it has contracted all sorts of bad habits, to give it a good master, who has not only to teach, but also to unteach, if indeed that can ever be done. A child's learning any thing may be compared to the winding of a skein of thread, which, if it has never been tangled, may be easily, though perhaps in some instances slowly, wound; but if it be tangled, not only will the trouble be increased tenfold, but the chances are that it will be broken in many places, and consequently never perfect. Some pupils have naturally, that is to say, without any instruction as to how it should be done, a better mode of touching the keys than others, as some persons are naturally more or less graceful in all they do, while others are more or less awkward; but it is not sufficient that any thing be well done; it must be done well upon principle. Those who have what may be termed a natural good touch will have less difficulty to contend with, but they must not be allowed to be ignorant of the principle upon which they do well. It is not, however, in the province of these remarks to give a detailed explanation of the principle upon which different passages should be played. This can only be properly and progressively done by a good instructor.

One thing cannot be too strongly impressed on the mind of the pupil, which is the necessity of patience and perseverance in thoroughly understanding and playing correctly, though perhaps not fluently, the early exercises, as upon these will depend all the future progress. If there be but two notes to be played, still those two notes must be well done, and it is not sufficient that the pupil be able to do them well once or twice, but he must practise doing so; and the rule for going forward must never be when any thing has been played a certain number of times, or when it is merely correct, but when, by repetition, it has become habitual to do it well. As an incitement to perseverance, it may be remarked, that those who understand and do play even two notes well may soon, with the same application, play four, and so on; whereas those who pass over the first two notes, or any thing else, without being thoroughly understood and sufficiently practised, will never make any satisfactory progress.

For the sake of giving precise directions, it has been assumed that every pupil should practise TWO HOURS A DAY; and it may be with truth said, that those who expect to make any efficient progress should do this at the least. Those who adhere strictly to the directions for the two hours may, it is conceived, from the habits acquired thereby, be safely left to their own discretion for any additional time.

ON PRACTICE IN GENERAL.

Fixed hours should be appointed for practice. It is not enough to say that a pupil should practise two or more hours a day, but the time

for so doing should be fixed; every day's experience shows that whatever is left to be done at an uncertain time is frequently left undone, or at best done but imperfectly.

The first portion of every hour's practice should be devoted to exercises or scales.

Practising a passage, exercise, or scale, does not mean playing it through once, twice, or thrice, but a careful repetition of it twenty or thirty times successively; and the practice of the same should be resumed daily till it be executed with correctness and precision, and with as much fluency as the progress of the pupil will admit.

The degree of rapidity with which any thing is played may be conceded to the age or ability of the pupil; but respecting the principle upon which it is played, there must be no compromise. A pupil, therefore, must not conclude any thing to be sufficiently practised until

Not one wrong key is struck.

Not one wrong finger used.

Not one finger down when it ought to be up, or up when it ought to be down.

The hand held in a proper position throughout.

The piece or passage played in proportion, and without looking at the fingers.

Nothing which fails in any of these particulars can be termed correctly done.

RULES TO BE OBSERVED AT PRACTICE.

I. Never pass a mistake. Never pass over a mistake, but whenever a wrong key is struck, a wrong finger used, if a finger be down or up when it ought to be otherwise, or if the passage be not played in proportion, recommence the passage, and continue to do so till it be done correctly. Passing on, intending to rectify the mistake at another time, will only serve to confirm the error, and render it ultimately more difficult to conquer.

II. Practise slowly at first. Avoiding mistakes is better than having them to rectify. Practise, therefore, slowly at first, and when the passage is done correctly, increase the rapidity to the desired degree. It is certain that that which cannot be done correctly slow will not be correct when done fast. The rapidity may render the incorrectness less observable, but it will not be the less bad.

III. Ascertain the nature of the difficulty. When any passage is found to be difficult, the first point is to ascertain exactly where, and in *what particular*, the error or the difficulty consists. Suppose, for instance, in a passage of twenty notes, the difficulty lies in the execution of two or three notes only; in that case, practise those two or three notes till they be done with readiness, and then practise the whole passage.

IV. Practise with each hand separately. It may be sometimes advisable to practise a passage with each hand separately. It may be relied on, that if a passage be not played correctly with one hand at a time, it will not be well done with both hands together.

V. Select passages for practice. As all parts of a piece will not require the same degree of practice, select those parts in which there is any difficulty, and practise them. Much time is saved by this method. For example, suppose in a page of forty bars, there are two which will require practising fifty times, or more, to do correctly ; it is obvious that it will be less trouble, and take less time, to practise the two bars fifty times than the whole page fifty times ; besides which, any difficulty will be much sooner surmounted by being played fifty times successively, than if it be played the same number of times, with forty or fifty bars intervening between each repetition.

VI. Practise in small portions. When a piece contains no decided comparatively difficult passage requiring to be practised as above, still it is desirable to practise it in small portions, rather than straight through from the beginning to the end. For instance, suppose two pages containing eighty bars are to be practised; the pupil will be much more familiarized with the piece by playing portions of eight or sixteen bars, as may be convenient, each twenty times, than if he played the whole eighty bars straight through twenty times.

VII. Caution required in selecting passages. In selecting passages for practice, it is desirable not to begin or end always at the same place, unless it be a completely detached passage ; otherwise a habit of hesitating or stopping at a particular place will be contracted, which may be afterwards difficult to overcome.

VIII. Extend and reverse passages. It is frequently useful to lengthen or extend a passage to a greater compass than may be required in the piece, or, in fact, to make an exercise of it. For example, if an arpeggio extending two octaves require practice, it will be good policy to practise it to the extent of three or four octaves.

It is also desirable, when the passage will admit of it, to practise both ascending and descending, although only one way may be required in the piece.

IX. Repeat correctly six successive times at least. No passage that has been badly played should be considered as sufficiently practised when done once or twice right; SIX SUCCESSIVE times, without error, is the least that can be depended on.

If, on resuming the practice of the same on another occasion, it should be incorrect, (as will frequently be the case,) it should be practised till it be done TWELVE SUCCESSIVE times without error, and so on till it can be with certainty, played correctly.

X. Practise piece as a whole. After practising in detail as above described, the piece must be carefully practised as a whole from beginning to end. If, in doing this, any mistake should occur, the best remedy is to recommence the whole page or two, (nothing fixes the attention so much as this,) and continue to do so until

Not one wrong key be struck.

Not one wrong finger used.

Not one finger be down or up when it ought to be otherwise, and until the whole be played through in proportion.

XI. After Correctness, Practise for Fluency. Practice, besides being necessary for insuring correctness in any piece or passage, is afterwards requisite for the purpose of gaining more fluency or more finish in the manner of executing it.

XII. Practise till Perfect. Lastly, it may not be amiss to remark, that although it is desirable, both by diligence and method, to accomplish as much as possible in the shortest time, still a pupil should remember that, when any piece is

played, nobody inquires how often it has been practised, or how long the performer has been learning it — the only point is, whether it be well or ill done. No stated number of times can, therefore, be fixed upon ; but a PIECE SHOULD BE PRACTISED TILL IT BE PERFECT.

POSITION OF THE HAND AND ARM.

The hand and fore-arm should be in a straight line from the elbow to the middle joint of the second finger, keeping the wrist neither raised nor depressed. The fingers are to be kept moderately bent, and apart, (directing particular attention to the third and fourth fingers, which are more apt to be too close together than the others,) so that one finger may be over the centre of each key ; and the thumb must always be kept over a key. It is of the highest importance to attend to the keeping of each finger over the centre of a key, for many persons, notwithstanding they may encompass five keys from the thumb to the little finger, by keeping the other fingers at unequal distances, play indistinctly. For example, supposing the right thumb to play C, instead of striking F distinctly with the fourth finger, they strike both E and F with the third finger. Errors of this sort are not at all uncommon, particularly in arpeggio passages, and should be guarded against from the first, by acquiring a habit of keeping each finger over the centre of a key.

OF THE MANNER OF TOUCHING THE KEYS, OR PUTTING DOWN AND RAISING THE FINGERS.

This is a point not generally sufficiently attended to, but it is one of the greatest importance, and should be thoroughly understood and put in practice at first ; for the want of a proper manner of putting down and raising the fingers throws great additional difficulty in the execution of every thing that is played, and not only adds difficulty, but gives a bad effect, however perfect the performance may be in all other respects. If the attention be strictly directed to this at first, the proper manner of putting down and raising the fingers will become a *habit*, and will cause no trouble afterwards, whereas, if this be neglected at first, and the pupil be allowed to practise upon a bad or upon no fixed principle, bad habits will be acquired, and become more or less confirmed, in proportion to the degree of practice, and which, if ever they be overcome, must be so at the expense of much labor and time. It is, therefore, essential to prevent any bad habit being contracted.

The rule is simply to hold the finger down on one key till the next is down, but NOT LONGER; or, as it may be otherwise expressed, —

Two keys which are to be played successively must not be held down together, neither must one be raised till the other is down. In order to direct the attention particularly to this point, it may be as well to remark, that if the finger be held down too long after the following

key is struck, it may be so in a greater or lesser degree. For instance, suppose C D are to be played successively; C may be held during the whole, or half, or a quarter of the time after D is down, either of which is wrong, though not equally so. It is not unusual with those who have a bad touch, when five successive keys are played, to find the whole five down at once; so that the first is down four times longer than it ought to be, and the others proportionably so.

It may be remarked, that those who hold the fingers down too much in some places generally raise them too soon in others. Raising the finger from one key *before* the next is down must equally, as a general rule, be guarded against, as it gives a broken and disjointed effect.

Let it not, however, be conceived that either holding one key down after the next is struck, or taking one up before the next be down, is wrong, if marked to be so played. What is intended to be impressed on the mind of the pupil is, that the general rule must be to

Hold one key till the next is down, but NOT LONGER.

And no exercise, passage, or lesson should be played in which this cannot be strictly attended to, until a perfect habit of playing upon this principle is acquired; after which the exceptions, such as raising the fingers at the rests, repeated notes, and those marked to be played staccato, etc., must be learned

OF PRELIMINARY EXERCISES.

It is important, when striking a key with one finger, to do so without moving the others. To acquire the power of doing this, exercises in which some fingers are held firmly down while the others are moving must be practised. These exercises are termed "preliminary," because they are to be practised before, and because they differ in principle from all others in this respect, viz., that, for the purpose of acquiring for each finger a free action, independent of the others, those fingers which are not employed in playing are to be held down; whereas the general rule in all other exercises is, to hold none down but what are actually employed in playing.

The daily practice of these, for a short time previous to other exercises, will always be highly beneficial.

OF LOOKING AT THE FINGERS.

It is essential that the pupil should acquire the power of playing without looking at the fingers. To accomplish this, a little time should occasionally be devoted to this object exclusively.

It must be obvious that the object of all exercises for this purpose will be defeated, if they be played till the pupil remember them; therefore, the same must never be played twice in one day.

Besides those which are expressly intended (by directing the atten-

tion for the time being to that object solely) to teach the pupil to play without looking at the fingers, it must be borne in mind that all the other exercises should be played at first, and afterwards practised till they can be executed without once looking at the fingers after first placing the hand.

OF THE PRACTICE OF EXERCISES.

The greatest difficulties arise from a want of attention to the position of the hand, and the manner of putting down as well as taking up the fingers at the proper places. The attention of the pupil must, therefore, be directed to these points in the practice of exercises until it becomes habitual both to hold the hands well, and touch the keys in a proper manner. Exercises are classed for different purposes, such as the practice of single notes, double notes, arpeggios, etc., etc., and, as passages similar to all exercises will be found in lessons, they will, after being practised and mastered as exercises, not appear as difficulties when they occur.

ORDER OF LEARNING AND PRACTISING THE SCALES.

When the pupil is sufficiently advanced, the scales should be learned and practised daily.

On Mondays, or any fixed day of the week, learn one major scale, taken in regular order, and its relative minor, and practise the same six times, or more, every day during the week; but if, at the week's end, they are not done correctly, and with as much fluency as may be desired, the same must be practised for a week, or as many weeks more as may be requisite, before proceeding to the next.

The scales should be practised in several different ways.

First Mode of Going Through the Scales. Practice with each hand separately, ascending and descending six or more times without intermission.

It may not be useless to remark that, in whichever mode they be practised, the following points must be attended to : —

The hand must be held in a proper position throughout.

As one finger goes down, the former must be raised, so that always one, and only one, key be down at a time.

In passing the thumb under the fingers, or fingers over the thumb, great care must be taken to do so with as little motion of the hand as possible.

When this is thoroughly, though perhaps slowly, accomplished, the pupil may proceed upon the same principle to the scale next in succession, until all have been gone through with.

When all the scales have been practised through in this manner, it will, most probably, be desirable to recommence, and go through the same course again, before proceeding to the next mode.

Second Mode of Going Through the Scales. Practise with both hands together, ascending and descending eight or more times successively. The same directions as to position of the hand, correctness, and repetition, if necessary, of the same

scales, must be attended to in this and succeeding modes, as are recommended in the first mode of practising the scales; also, the repetition of the whole course, if necessary.

Third Mode of Going Through the Scales. Instead of ascending and descending as before, practise each scale six or more times, ascending only, and then as many times descending only, with each hand separately.

Practise progressively with increased rapidity.

Fourth Mode of Going Through the Scales. Practise each scale eight times, or more, ascending only, and then as many times descending only, with both hands together.

Practise progressively with increased rapidity.

Fifth Mode of Going Through the Scales. Practise each scale in thirds eight times, or more.

To play a scale in thirds, begin with the *right hand* on the *third* of the scale, with the finger that would have been upon it had the scale been commenced on the key note, playing at the same time with the left hand in the usual manner.

Sixth Mode of Going Through the Scales. Practice each scale in sixths eight times, or more.

To play a scale in sixths, begin with the *left hand* on the *third* of the scale, (viz., a sixth below the right hand), with the finger that would have been upon it had the scale been commenced with the key note, playing at the same time with the right hand in the usual manner.

ON THE PRACTICE OF OLD LESSONS.

It is desirable to keep up the practice of the old lessons, but it is presumed that a little time will suffice for that purpose, if they have been properly learned; therefore, at the SECOND HOUR'S PRACTICE, on Tuesdays, Thursdays, and Saturdays, practise an old lesson; if it be done properly, proceed to another; but if not, resume the practice of the same on the appointed days, till it be perfect.

SECTION J.

THE PRINCIPAL CHORDS.

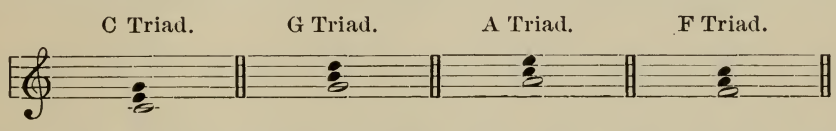
141. *What is a chord?*

A combination of three or more simultaneous notes.

142. *What are the simplest chords?*

Those formed on any tone of the scale with its own third and fifth; such chords are called triads (traí-ads) because they have three (harmonic) tones.

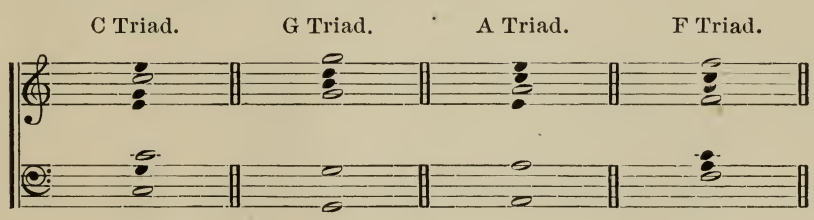
Form the triads of C; G; A; F.



Above, the root or fundamental (the tone from which we count the intervals) is printed as a white note, and the accessory (or added) notes as black ones.

143. *Are there ever any more than exactly three notes in any triad?*

Only three different letters: but these may each be played in separate octaves at once (or doubled, as it is called), without affecting the name, or changing the harmonic relation of the chord. For example.



The above presents precisely the same triads as those given in the preceding example, only the notes are variously doubled.

NOTE. — Give the letters (disregarding flats and sharps) of the triads on D; E; F; G; A; B.

144. *In any given key, which are the most important triads?*

Those founded on the tonic, dominant, and sub-dominant tones.

NOTE.—Consult paragraph 123.—The pupil should now be required to find the tonic dominant, and sub-dominant triads in the simpler keys: such as C, G, F, D, B♭, A and E♭.

145. *Can we also form triads from the notes of the minor scale?*

We can in the real, or harmonic minor scale, as given in paragraph 124 and Section G, Appendix; but not from the melodic passages given in paragraph 125, and in Section G, Appendix.

Find and play the tonic, dominant, and sub-dominant triads in the keys of A minor; E minor; D minor; G minor; and C minor.

146. *What is the difference between a major and a minor triad?*

In the major triad, the interval of the third (from the root) is a major third; but in the minor it is a minor third; and we also remark that in forming triads on the notes of the major scale, some of them (founded on the supertonic, mediant, and submediant) will be minor triads although belonging to the major scale; again, the dominant triad of a minor key is always a major triad.

NOTE.—The pupil must at once learn not to confound the major scale with the major triad, or the minor scale with the minor triad. The necessary limits of the present work do not admit of more detailed explanation.

147. *Must the root of a chord always be its lowest, or bass note?*

No; either of the other two notes of a triad may stand as a bass-note; the chord is then, however, said to be inverted.

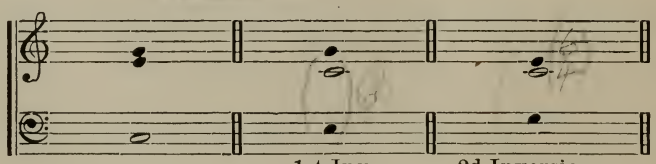
148. *How many inversions are there of the triad?*

As there are only two letters beside the root, in the triad, it follows that there can be only two inversions; and these are called the first and second inversions.

149. *What is the first inversion? what the second?*

When the note which originally formed the interval of the third from the root, becomes the bass-note, we say that the triad stands in the first inversion; when the original fifth becomes the bass-note, the triad is then in the second inversion.

NOTE.—It is of no present importance to consider which of the notes stands *uppermost*, we have only to observe which is the *bass-note*.



1st Inv. 2d Inversion.

The three foregoing chords are each of them the triad of C.

NOTE.—The distinction between the root, and actual bass-note, must be thoroughly comprehended.

The pupil may now give both inversions of the triads specified in paragraphs **144** and **145**.

150. *After the triad, what is the next most important chord?*

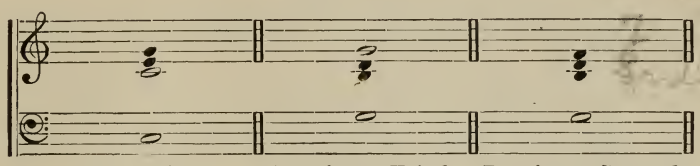
The chord of the seventh, of which there are several species; but the most frequent and impoıtant is called the dominant seventh.

(See note to paragraph 146.)

151. *Why called the dominant seventh, and how formed?*

First, because it is always founded on the dominant of a scale, whether a major or minor scale; second, it is formed by adding to the dominant triad the note which stands at the interval of a minor seventh from the root.

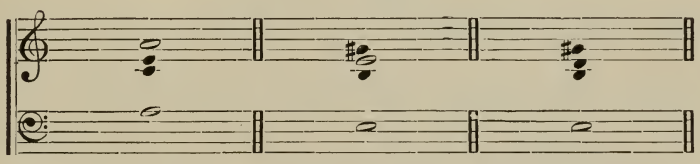
Key of C.



Tonic Triad. Dominant Triad. Dominant Seventh.

The letter F, seventh from the root G, added.

Key of A Minor.

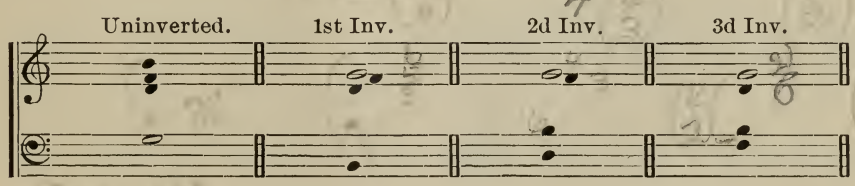


Tonic Triad. Dominant Triad. Dominant Seventh.

Form dominant sevenths in the keys of G; D; A; E; F; B♭; E♭; A♭; also in the keys of E minor; B minor; F♯ minor; C♯ minor; D minor; G minor; C minor; F minor. The pupil must not be allowed to confound the root of a chord with the tonic of a scale.

152. *Is the dominant seventh ever inverted?*

Yes, precisely like the triads; but as the chords of the seventh have three tones beside the root it follows that there can be three inversions.

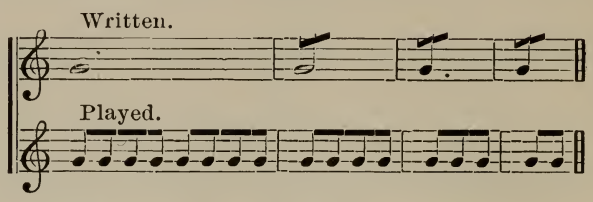


NOTE. — For the resolutions of the chords of the seventh, and for an explanation of various other chords, with their inversions and progressions, as well as many important matters in connection therewith, the pupil may now (if of sufficient age and progress) profitably study a standard and not too technical work on harmony, such as York's *Harmony Simplified*, to be followed in due time by more detailed and comprehensive works.

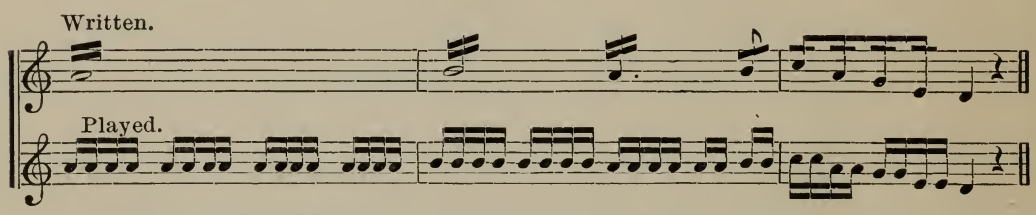
SECTION K.

ADDITIONAL ABBREVIATIONS OF NOTATION.

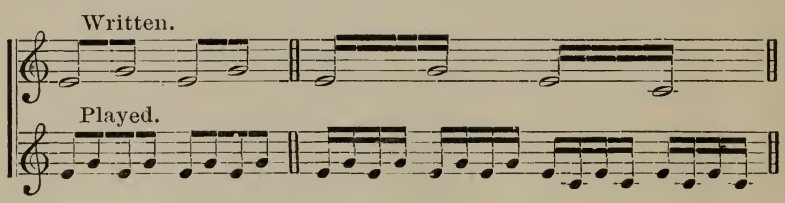
A single dash over a whole-note, or through the stem of any note, means that the note is to be played in as many eighth-notes as are equal to its value :



A double dash similarly placed, means that the note should be played in an equivalent number of sixteenths.

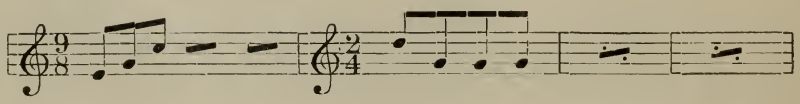


A dash connecting the stems of two half-notes, means that the two should be played in succession, in equivalent eighths : a double dash shows that they are to be played in sixteenths.



The word *tremolando* (*trem.*), in connection with passages like the above, means, play the notes as quickly as possible, as in the trill.

There are other abbreviations, of less frequent occurrence, which can best be explained by the teacher as they may occur, as,



and others ; also abbreviations of the Italian words referred to on pages 77 and 80.

SECTION L.

ABBREVIATIONS.

Accel., accelerando.
Accom., accompaniment.
Adag., adagio.
Ad lib., ad libitum.
Affet., affetuoso.
All' 8va., all' ottava.
All^{o} or *Allo.*, allegro.
Allg^{tto} or *Allgtto.*, allegretto.
Al seg., al segno.
And^{te} or *Andte.*, andante.
And^{no} or *Andno.*, andantino.
Arp. or *Arpegg.*, arpeggio.

Cad., cadenza.
Cal., calando.
Cant. or *Cantab.*, cantabile.
C. espr. or *Con espr.*, con espressione.
Col C., col canto.
Con 8va., con ottava.
C. P., colla parte.
Cr., *Cres.*, *Cresc.*, crescendo.
Cres. al f. (or *ff*), crescendo al forte (or fortissimo).
Cres. dim., crescendo e diminuendo.

D. C., da capo.
Decresc., decrescendo.
Dim., *Dimin.*, diminuendo.
Dol., dolce.
D. S., dal segno.

Espr., *Espress.*, espressivo.

F (or *f*), forte.
FF (or *ff*), fortissimo.
FFF (or *fff*), molto fortissimo.
FP (or *fp*), forte piano.
FZ (or *fz*), forzando.

L., left hand.
Leg., legato.
L. H., left hand.

M., mezzo.
M., metronome.
M. D., mano destra, main droit.
Marc., marcato.
Mez., mezzo.
Mez. F., mezzo forte.
Mez. P., Mez. Pia., mezzo piano.
MF (or *mf*), mezzo forte.
M. G., main gauche.
M. M., Maelzel's metronome.
Mod., *Mod*^{to}, moderato.
MP (or *mp*), mezzo piano.
M. S., mano sinistra.

P (or *p*), piano.
Ped., pedale.
PP (or *pp*), pianissimo.
PPP or (*ppp*), molto pianissimo.

R., right hand.
Rall., rallentando.
R. H., right hand.
Rinf., rinforzando.
Rit., *Ritard.*, ritardando.
Riten., ritenuto.
RF., *RFZ.* (or *rf*, *rfz*), rinforzando.

Scherz., scherzando.
Seg., segue.
Sem., semplice.
SFZ (or *sfz*), sforzando.
Smorz., smorzando.
Sost., sostenuto.
Stac., staccato.
String., stringendo.

Ten., tenuto.
Tr., trillo.
Trem., tremolando.

U. C., una corda.
Unis., unison.

Var., variationi.
V. S., volti subito.

SECTION M.

MUSICAL FORMS AND MOVEMENTS.

ā *ale*, ă *add*, ä *arm*, ē *eve*, ĕ *end*, ī *ice*, ĭ *ill*, ō *old*, ŏ *odd*, ô *dove*, oo *moon*, ū *lute*, ŭ *but*, ü *French sound*.

Abendlied, *Ger.* (*ä*-bĕnd-lēd.) Evening song, or hymn.

Allemande, *Fr.* (ăll-mänhd.) A German air; also, a slow dance or melody of four quarter notes in each measure, peculiar to Germany and Switzerland.

Aria, *It.* (*ä*-rē-ä.) An air, a song, a tune; sung by a single voice either with or without an accompaniment.

Arietta, *It.* (ä-rē-*āt*-tä.) } A short air or melody.
Ariette, *Fr.* (ä-rē-ĕt.)

Arióso, *It.* (ä-rē-*ō*-zō.) A short piece in the style of an aria, but less symmetrical in construction.

Ballad. } A short, simple
Balláde, *Ger.* (bäl-*lä*-dĕ.) } song of natural
Balláta, *It.* (bäl-*lä*-tä.) } construction, usually in the narrative or descriptive form. It formerly had a wider signification, and was applied to music set to romance or historical poem, and also to a light kind of music used both in singing and dancing. The word Ballad means, now, any unvaried simple song, each verse being sung to the same melody.

Ballet, *Fr.* (băl-lā.) } A theatrical rep-
Ballétto, *It.* (bäl-*lāt*-tō.) } resentation of some story or fable, by means of dances or metrical action, accompanied with music. In England the second or concluding piece of the evening's entertainment is generally a ballet. In the sixteenth century the term *ballet*, *ballad*, or *ballette* was applied to a light kind of music which was both sung and danced.

Barcarolle, *Fr.* (bär-kä-*rōl.*) A song or air sung by the Venetian *gondoliêrs* or boatmen, while following their avocations; boat song.

Boléro, *Spa.* (bō-*lā*-ro.) A lively Spanish dance, in 3-4 time, with castanets.

Bourrée, *Fr.* (boor-*rā.*) A dance introduced from Biscay; often found in music of Bach's time.

Cabaletta, *It.* (kä-bä-*lāt*-tä.) A simple melody of a pleasing and attractive character; an operatic air like the rondo in form; a cavaletta.

Canon, (*kăn*-ŏn.) A kind of perpetual fugue, in which two or more parts, beginning one after another, repeat the same air.

Cantáta, *It.* (kän-*tä*-tä.) } A poem set to
Cantate, *Fr.* (känh-*tät.*) } music; a vocal
Cantate, *Ger.* (kăn-*tä*-tĕ.) } composition of several movements, comprising airs and recitatives; a short oratorio or operetta without action.

Canzóna, *It.* (kän-*tsō*-nä.) } A Song, ballad,
Canzóne, *It.* (kän-*tsō*-nĕ.) } canzonet. 2. A graceful and somewhat elaborate air in two or three strains or divisions. 3. An air in two or three parts with passages of fugue and imitation, somewhat similar to the madrigal.

Canzonnétta, *It.* (kän-*tsō*-*nāt*-tä.) A short *canzōne.*

Capriccio, *It.* (kä-*prēt*-shē-ō.) A fanciful and irregular species of composition; a species of *fantasia;* in a capricious and free style.

Cavatína, *It.* (kä-vä-*te*-nä.) } An air of one
Cavatine, *Fr.* (kăv-ä-*tēn.*) } strain only, of dramatic style, sometimes preceded by a recitative.

Chacóna, *Spa.* (tshä-*kō*-nä.) } A chacone, a
Chaconne, *Fr* (shä-kŏnh.) } graceful, slow Spanish movement in 3-4 time, and composed upon a ground bass. It is always in the major key, and the first and third beats of each bar are strongly accented.

Chanson, *Fr.* (shänh-sŏnh.) A song.

Choral, *Ger.* (kō-*räl.*) Psalm or hymn tune; choral song or tune.

Comic Opera. Burlesque opera; an opera interspersed with light songs, dances and jests.

Concérto, *It.* (kŏn-*tshĕr*-tŏ.) 1. A composition for a solo instrument with orchestral accompaniments. 2. A concert; harmony.

Courante, *Fr.* (koo-räṅht.) *Running:* an old dance in triple time.

Duet. A composition for two voices or instruments.

Eclogue. A pastoral song or poem.

Elegía, *It.* (ĕl-ā-*jē*-ä.) } A mournful or
Elégie, *Fr.* (ĕl-ā-zhē.) } plaintive poem, or a
Elegy. } funeral song.

Entr' acte, *Fr.* (änh-tr' äkt.) Between the acts; music played between the acts of a drama.

Etude, *Fr.* (ā-tüd.) A study, an exercise.

Fantaisie, *Fr.* (fän-tā-zē.) } *Fancy*, imagi-
Fantasía, *It.* (fän-tä-zē-ä.) } nation, caprice;
Fantasie, *Ger.* (fän-tä-*zē.*) } a species of music in which the composer yields to his imagination, and gives free scope to his ideas, without regard to those restrictions by which other productions are regulated.

Finále, *It.* (fē-*nä*-lĕ.) Final, concluding; the last piece of any act of an opera or of a concert; or, the last movement of a sonata or symphony, etc.

Fugue. (fūg.) A term derived from the Latin word *fuga*, a flight. It is a composition in the strict style, in which a subject is proposed by one part and answered by other parts, according to certain rules. There are three distinct kinds of fugues, the *simple*, *double*, and *counter.*

Galop, *Fr.* (*găl*-ō.) A quick dance, generally in 2-4 time.

Gíga, *It.* (*jē*-gä.) } A jig, or lively species
Gigue, *Fr.* (zhēg.) } of dance. The name is
Gigue, *Ger.* (ghēg.) } supposed to be derived from the German word *geig*, or *geige*, meaning a fiddle, as the music is particularly adapted to instruments of that class.

Grand opera. A full opera with an intricate plot and full cast of performers.

ā *ale*, ă *add*, ä *arm*, ē *eve*, ĕ *end*, ī *ice*, ĭ *ill*, ō *old*, ŏ *odd*, ô *dove*, oo *moon*, ū *lute*, ŭ *but*, ü *French sound*.

Grand sonata. An extended sonata, consisting generally of four movements.

Idíllio, *It.* (ēd-*ēl*-lĭ-ō.) An idyl.

Idyl. A short poem in pastoral style; an eclogue.

Idylle, *Fr.* (ē-*dĭll.*) } An idyl.
Idylle, *Ger.* (ĭd-*ĭl*-lĕ.)

Interlude. A short musical representation, introduced between the acts of any drama, or between the play and afterpiece; an intermediate strain or movement played between the verses of a hymn.

Interluder. A performer in an interlude.

Interludium, *Lat.* (ĭn-tĕr-*lū*-dĭ-ŭm.) } An interlude; intermediate, placed between two others; detached pieces introduced between the acts of an opera.
Intermede, *Fr.* (ăn̄h-tĕr-*mād.*)
Intermédio, *It.* (ēn-tĕr-*mā*-dē-ō.)
Intermezzo, *It.* (ēn-tĕr-*māt*-sō.)

Lied (plural Lieder), *Ger.* (lēd, *lē*-dĕr.) A song, a ballad, a lay.

Lieder ohne Worte, *Ger.* (*lē*-dĕr *ō*-nĕ *vōr*-tĕ.) Songs without words.

Lyric. } Poetry adapted for singing. The
Lyrical. } word is borrowed from the lyre, and was originally confined to poetry meant to be accompanied by that instrument.

Lyric comedy. A comedy in which vocal music forms a principal part; comic opera.

Lyric drama. Opera; acting accompanied by singing.

Lyric tragedy. Tragic opera.

Madrigal. An elaborate vocal composition, in three, four, five or six parts, without accompaniment, in the strict or ancient style, with imitation and fugue; the parts or melodies moving in that conversational manner peculiar to the music of the sixteenth and seventeenth centuries. The madrigal is generally sung in chorus.

March. } A military air or movement especially adapted to martial instruments; it is always written in common time, and an odd eighth note or quarter note at the beginning is often used.
Marche, *Fr.* (märsh.)
Marcia, *It.* (*mär*-tshē-ä.)
Marsch, *Ger.* (märsh.)

Marcia Funebre, *It.* (*mär*-tshē-ä foo-*nā*-brĕ.) Funeral march.

Mass. A vocal composition, performed during the celebration of High Mass, in the Roman Catholic church, and generally accompanied by instruments. It consists of five principal movements, the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*.

Mazourka, *Ger.* (mä-*tsoor*-kä.) } A lively
Mazurka, *Ger.* (mä-*tsoor*-kä.) } Polish dance of a sentimental character, in 3-8 or 3-4 time, of a peculiar rhythmic construction, quicker than the Polonaise or Polácca.

Minuet. (*min*-yu-et.) } An ancient slow and stately dance in two strains, in triple 3-4 time, and supposed to be of French origin; a movement of a quicker time formerly used as the conclusion of overtures, sonatas, etc.
Minuetto, *It.* (mee-noo-*āt*-tō.)
Menuetto, *It.* (mā-noo-*āt*-tō.)

Morceau, *Fr.* (môr-*sō.*) A choice and select musical piece or composition; a fine phrase or passage.

Nocturn. } A composition of a light and elegant character suitable for evening recreation; also, a piece resembling a serenade to be played at night in the open air.
Nocturne.
Nocturne, *Fr.* (nŏk-türn.)
Nocturno, *It.* (nŏk-*toor*-nō.)
Notturno, *It.* (nŏt-*toor*-nō.)

Octet. A composition for eight parts, or for eight voices.

Oper, *Ger.* (*ō*-pĕr.) } A drama set to music, for voices and instruments, airs, choruses, etc., and with scenery, decorations and action. The term is also applied to any *work*, or publication of a composer; see also *Opus*.
Opera, *It.* (*ō*-pē-rä.)

Opera búffa, *It.* (*ō*-pē-rä boof-fē.) Comic opera.

Opéra comique, *Fr.* (ō-pā-rä kŏm-ēk.) An opera interspersed with light songs, amusing incidents, dances, etc.

Operétta, *It.* (ō-pĕ-rāt-tä.) } A short opera, sometimes interspersed with dialogue
Operette, *Ger.* (ō-pĕ-rĕt-tĕ.)

Oratoire, *Fr.* (ŏr-ä-*twär.*) } A species of musical drama consisting of airs, recitatives, trios, choruses, etc. It is founded upon some scriptural narrative, and performed without the aid of scenery and action.
Oratorio.
Oratório, *It.* (ŏr-ä-*tō*-rĭ-ō.)
Oratorium, *Lat.* (*ŏr*-ä-*tō*-rĭ-ŭm.)
Oratorium, *Ger.* (*ōr*-ä-*tō*-rĭ-oom.)

Ouverture, *Fr.* (oo-vär-tür.) } An introductory symphony to an oratorio, opera, etc., generally consisting of three or four different movements; also an independent piece for a full band or orchestra, in which case it is called a *concert overture*.
Overtúra, *It.* (ō-vĕr-*too*-rä.)
Overture, *Ger.* (ō-fĕr-*too*-rĕ.)
Overture, *Eng.* (ō-vĕr-tyūr.)

Passacáglio, *It.* (päs-sä-*käl*-yē-ō.) } A species of chacone, a slow dance with divisions on a ground bass in 3-4 time and always in a minor key.
Passacaille, *Fr.* (păs-sä-kāl.)

Pastorale, *It.* (päs-tō-*rä*-lē.) Pastoral, rural, belonging to a shepherd; a soft movement in a pastoral and rural style.

Polácca, *It.* (pō-*läk*-kä.) A Polish national dance in 3-4 time; a dance tune in which an emphasis is placed on the first unaccented part of the measure.

Polka. A lively Bohemian or Polish dance in 2-4 time, the first three eighth notes in each bar being accented, and the fourth eighth note unaccented.

Polka mazurka. (*pōl*-kä-mä-zŭr-kä.) A dance in triple time, played slow, and having its accent on the last part of the measure.

Polonaise. (pŏl-ō-*nāz.*) } A movement of three quarter notes in a measure, the rhythmical pause coming on the last quarter note of the bar.
Polonese.

Postlude, *Lat.* (*pōst*-lūde.) } Afterpiece, concluding voluntary.
Postludium, *Lat.* (pōst-*lū*-dĭ-ŭm.)

Pot-pourri. (pŏt-poor-rē.) A medley; a *capriccio*, or *fantásia* in which favorite airs and fragments of musical pieces are strung together and contrasted.

ā *ale*, ă *add*, ä *arm*, ē *eve*, ĕ *end*, ī *ice*, ĭ *ill*, ō *old*, ŏ *odd*, ô *dove*, oo *moon*, ū *lute*, ŭ *but*, ü *French sound*.

Prelude. **Preludío,** *It.* (prĕ-loo-dē-o.) **Preludium,** *Lat.* (prĕ-*lū*-dĭ-ŭm.) A short introductory composition, or extempore performance, to prepare the ear for the succeeding movements.

Prologue, musical. The preface or introduction to a musical composition or performance; a prelude.

Quartet, *Eng.* (quär-*tĕt.*) **Quartett,** *Ger.* (quär-*tĕtt.*) **Quartétto,** *It.* (quär-tĕt-tō.) A composition for four voices or instruments.

Quintet. **Quintétto,** *It.* (quēn-tāt-tō.) **Quintette,** *Fr.* (kănh-tĕt.) A composition for five voices or instruments.

Rapsodie, *Fr.* (răp-sō-*dē.*) **Rapsody,** *Eng.* (*răp*-sō-dy.) **Rhapsodie,** *Ger.* (räp-sō-*dē.*) **Rhapsody,** *Eng.* (*răp*-sō-dy.) A *capriccio*, a fragmentary piece, a wild, unconnected composition.

Rapsodie Hongroise, *Fr.* (răp-sō-dē ong-roäse.) Hungarian Rapsody.

Requiem, *Lat.* (*rā*-quĭ-ĕm.) A Mass, or musical service for the dead.

Ritornél, *It.* (rē-tōr-*nāl.*) **Ritornéllo,** *It.* rē-tōr-*nāl*-lō.) **Ritournelle,** *Fr.* (rē-toor-*nāl.*) The burden of a song; also, a short symphony or introduction to an air; and the symphony which follows an air; it is also applied to *tútti* parts, introductory to, and between, or after, the solo passages in a concerto.

Romance, *Fr.* (rō-mánhs.) **Románza,** *It.* (rō-*mán*-tsä.) **Romanze,** *Ger.* (rō-*män*-tsĕ.) Formerly the name given to the long lyric tales sung by the minstrels; now a term applied to an irregular, though delicate and refined composition.

Rondeau, *Fr.* (*rŏnh-dō.*) **Róndo,** *It.* (*rōn*-dō.) A composition, vocal or instrumental, generally consisting of three strains, the first of which terminates in a cadence on the tonic, and is repeated several times during the movement.

Scherz, *Ger.* (shĕrts.) **Scherzo,** *It.* (*skĕr*-tsō.) Play, sport, a jest; a piece of a lively, sportive character, and marked, animated rhythm; also one of the movements in a symphony.

Septet, *Eng.* (sĕp-*tĕt.*) **Septétto,** *It.* (sĕp-*tāt*-tō.) A composition for seven voices or instruments.

Sérénade, *Fr.* (sĕr-ĕ-*näd.*) **Serenáta,** *It.* (sĕr-ĕ-*nä-tä.*) Night music; an evening concert in the open air and under the window of the person to be entertained. Also, a musical composition on an amorous subject; also, any light, pleasing instrumental composition comprising several movements.

Sestet, *Eng.* (sĕs-*tĕt.*) **Sextet,** *Eng.* (sĕx-*tĕt.*) **Sestétto,** *It.* (sĕs-tāt-tō.) A composition for six voices or instruments.

Sonáta, *It.* (sō-*nä*-tä.) **Sonate,** *Fr.* (sō-*nät.*) **Sonate,** *Ger.* (sō-*nä*-tĕ.) An instrumental composition, usually of three or four distinct movements, each with a unity of its own, yet all related so as to form a perfect whole. It commonly begins with an allegro, sometimes preceded by a slow introduction. Then come the andante, adagio, or largo; then the minuet and trio, or scherzo; and lastly the finale in quick time.

Sonatína, *It.* (sō-nä-*tē*-nä.) **Sonatine,** *Fr.* (sō-nä-*tēn.*) A short, easy sonata.

Song. A short lyric poem set to music; a short musical composition, either with or without words; a hymn; poetry.

Ständchen, *Ger.* (ständ-tshĕn.) A serenade.

Symphonic poem. A style of composition of recent invention, partaking of the character of the symphony, but freer in form. The music follows to a greater or lesser degree the moods or action of a poem or story.

Symphonie, *Fr.* (sănh-fō-nē.) **Symphonie,** *Ger.* (sĭm-fō-nē.) **Symphony,** *Eng.* A grand composition of several movements, for a full orchestra. The symphony, in its present form, was introduced by Haydn, and generally consists of an *adagio*, allégro, andánte, minuétto (or *schértzo*), trio, and finále. The term is also applied to the introductory and concluding instrumental parts of a song, or other vocal composition.

Tanz, *Ger.* (tänts.) A dance.

Tänze, *Ger. pl.* (*tän*-tsĕ.) Dances.

Tarantella, *It.* (tär-rän-*tāl*-lä.) A swift, delirious sort of Italian dance in 6–8 time. The form has been adopted by many of the modern composers, as Liszt, Chopin, etc.

Terzetto, *It.* (tār-*tsāt*-tō.) A short piece or trio for three voices.

Toccáta, *It.* (tō-*kā*-tä.) An old form of composition for the organ or pianoforte, something like our capriccio or fantasia; a piece requiring brilliant execution.

Toccatína, *It.* (tōk-kä-*tē*-nä.) A short *toccáta.*

Transcription. An arrangement for the pianoforte, of a song or other composition, not originally designed for that instrument; an adaptation.

Trío, *It.* (trē-ō.) A piece for three instruments: the word is also applied to a piece for three voices, but incorrectly, *terzétto* being the proper appellation. A *trío* is also the second movement to a minuet, march, waltz, etc., and always leads back to a repetition of the first or principal movement.

Välce, *It.* (*väl*-tchĕ.) **Valse,** *Fr.* (väls.) **Walz,** *Ger.* (välts.) **Waltz.** A waltz. The name of a modern dance, originally used in Suabia. The measure of its music is triple, usually in 3–4 or 3–8 time, and performed moderately slow, or, at the quickest, in allegretto.

Walzer, *Ger.* (*väl*-tsĕr.) Waltz, national German dance.

Variations. **Variationen,** *Ger. pl.* (fä-rĕ-ä-tē-ō-nĕn.) **Variazióni,** *It. pl.* (vä-rē-ä-tsē-ō-nē.) Repetitions of a theme or subject in new and varied aspects, the form or outline of the composition being preserved while the different passages are ornamented and amplified.

Voluntary. An introductory performance upon the organ, either extemporaneous or otherwise; also, a species of *toccáta*, generally in two or three movements, calculated to display the capabilities of the instrument and the skill of the performer.

Vorspiel, *Ger.* (fōr-*spēl.*) Prelude, introductory movement.

A PRONOUNCING DICTIONARY OF MUSICAL TERMS.

For definitions of Musical Forms and Movements (aria, prelude, waltz, etc.) see Section M, Appendix, page 78.

A list of terms which are frequently used in combination with one another will be found in Chapter XII, page 41.

A list of the abbreviations used in musical composition will be found in Section L, Appendix, page 77.

ā *ale*, ă *add*, ä *arm*, ē *eve*, ĕ *end*, ī *ice*, ĭ *ill*, ō *old*, ŏ *odd*, ô *dove*, oo *moon*, ū *lute*, ŭ *but*, ü *French sound*.

A ballata, *It.* (ä bäl-*lä*-tä.) In the style of a dance. See *Ballata.*

Abbandone, *It.* (äb-bän-*dō*-nĕ.) Making the time subservient to the expression; despondingly; with self-abandonment.

A cappella, *It.* (ä käp-*pāl*-lä.) In the church or chapel style.

Accelerando, *It.* (ät-tshĕl-ā-*rän*-dō.) Accelerating the time; gradually increasing the velocity of the movement.

Acciaccatura, *It.* (ät-tshē-äk-kä-*too*-ra.) A species of arpeggio; an accessory note placed before the principal note, the accent being on the principal note.

Acoustics. The science of sound, by a knowledge of which we are enabled to determine the relatoins of tones and the ratios of intervals produced by vibrations.

Adagio, *It.* (ä-*dä*-jē-ō.) A very slow degree of movement, although not the slowest; requiring much taste and expression.

Ad libitum, *Lat.* (ăd *lib*-i-tŭm.) At will, at pleasure; changing the time of a particular passage at the discretion of the performer.

Æsthetics, *Gr.* (ĕs-*thĕt*-ĭks.) The rules of good taste, the laws of the beautiful. In musical art, that which relates to sentiment, expression, and the power of music over the soul.

Affettuoso, *It.* (äf-fĕt-too-*ō*-zō.) Affectionately, tenderly. (*Con effetuoso*, with feeling.)

Agitato, *It.* (äj-ē-*tä*-tō.) Agitated, hurried, restless.

Agnus Dei, *Lat.* (*ăg*-nŭs *dā*-ē.) Lamb of God; one of the principal movements in a mass.

Al, *It.* (äl.) To thee; in the style or manner of.

Alla breve, *It.* (äl-lä brā-vĕ.) A quick species of common time, formerly used in church music. It is marked ₵ and sometimes ₵. Each bar contains the value of a whole note — equal to two half notes, or four quarters. Modern composers often subdivide these bars into two parts, each containing two quarter notes, and this is called Alla capĕlla time, to distinguish it from the Alla bréve, from which it is derived.

Allegretto, *It.* (äl-lĕ-*grāt*-tō.) Rather light and cheerful, but not as quick as Allégro.

Allegro, *Fr.* and *It.* (äl-*lā*-grō.) Quick, lively; a rapid, vivacious movement, the opposite to the pathetic, but it is frequently modified by the addition of other words that change its expression.

All' ottava alta, *It.* (äl ōt-tä-vä äl-tä.) In the octave above.

Al segno, *It.* (äl sān-yō.) To the sign; meaning that the performer must return to the sign 𝄋 in a previous part of the piece and play from that place to the word Fine, or the mark 𝄐 over a double bar.

Altissimo, *It.* (äl-*tēs*-sē-mō.) The highest; extremely high as to pitch. It is applied to all the high treble notes which are more than an octave above F, on the fifth line of the treble staff.

Andante, *It.* (än-*dän*-tĕ.) A movement in moderate time but flowing steadily, easily, gracefully. This term is often modified both as to time and style by the addition of other words.

Andantino, *It.* (än-dän-*tē*-nō.) Properly, a little slower than Andante; but custom has given it an entirely different meaning, and it usually denotes a slightly quicker movement than Andante.

Anima, con, *It.* With life and animation.

Animato, *It.* (än-ē-*mä*-to.) Animated; with life and spirit.

Antico, all', *It.* (än-*tē*-kō, äll'.) In the ancient style.

A piacere, *It.* (ä pē-ä-*tshā*-rĕ.) At pleasure.

A poco, *It.* (ä *pō*-kō.) By degrees, gradually.

Appoggiatura, *It.* (äp-pŏd-jē-ä-*too*-rä.) Leaning note, grace note, note of embellishment.

Arpeggio, *It.* (är-pād-jē-ō.) Playing the notes of a chord quickly one after another in the harp style.

ā *ale*, ă *add*, ä *arm*, ē *eve*, ĕ *end*, ī *ice*, ĭ *ill*, ō *old*, ŏ *odd*, ô, *dove*, oo *moon*, ū *lute*, ŭ *but*, ü *French sound*.

Assai, *It.* (äs-*sä*-ē.) Very, extremely, in a high degree, as *Allégro assái*, very quick.

A tempo, *It.* (ä tĕm-pō.) In time; a term used to denote that after some deviation or relaxation of the time, the performers must return to the original movement.

Attacca subito, *It.* (ät-*täk*-kä *soo*-bē-tō.) Attack or commence the next movement immediately.

A una corda, *It.* (ä *oo*-nä *kōr*-dä.) On one string; in piano music the term signifies that the soft pedal is to be used.

Baritone. A male voice intermediate in respect to pitch between the bass and tenor, the compass usually extending from B flat to F.

Bass clef. The bass or F clef, placed upon the fourth line.

Bravura, *It.* (brä-*voo*-rä.) Spirit, skill; requiring great dexterity and skill in execution.

Breve, *It.* (*brā*-vĕ.) Short; formerly the breve was the shortest note. The notes then used were the large, the long, and the breve.

Brillante, *It.* (brēl-*län*-tĕ.) } Bright, sparkling, brilliant.
Brillante, *Fr.* (brē-*yänht.*) }

Brio, *It.* (*brē*-ō.) Vigor, animation, spirit.

Cadenza, *It.* (kä-*dān*-tsä.) A cadence; an ornamental passage introduced near the close of a song or solo either by the composer or extemporaneously by the performer.

Calando, *It.* (kä-*län*-dō.) Gradually diminishing the tone and retarding the time; becoming softer and slower by degrees.

Cantabile, *It.* (kän-*tä*-bē-lĕ.) That can be sung; in a melodious, singing, and graceful style, full of expression.

Cantatrice, *It.* (kän-tä-*trē*-tshĕ.) A female singer.

Canticle. A sacred hymn or song. 2. A canto, a division of a song.

Canto, *It.* (*kän*-tō.) Song, air, melody, the highest vocal part in choral music. 2. A part or division of a poem.

Canzone, *It.* (känt-*zo*-ne.) A song.

Capell-meister, *Ger.* (*kä*-pĕl-*mīs*-tĕr.) The director, composer, or master of the music in a choir.

Capo, *It.* (*kä*-pō.) The head or beginning; the top.

Capriccioso, *It.* (kä-prēt-shē-*ō*-zō.) In a fanciful and capricious style.

Clavier, *Fr.* (klăv-ĕr.) } The keys or key-
Clavier, *Ger.* (klä-*fēr.*) } board of a pianoforte, organ, etc. Also, an old name for the *clavichord*.

Clef, *Fr.* (klā.) A key; a character used to determine the name and pitch of the notes on the staff to which it is prefixed.

Coda, *It.* (*kō*-dä.) The *end;* a few bars added to the end of a piece of music to make a more effective termination.

Commodo, *It.* (kŏm-mō-dō.) Quietly, composedly.

Con, *It.* (kŏn.) With.

Con calore, *It.* (kŏn kä-*lō*-rĕ.) With warmth, with fire.

Con carita, *It.* (kŏn kä-*rē*-tä.) With tenderness.

Con celerita, *It.* (kŏn tshā-lĕr-ē-*tä.*) With celerity, with rapidity.

Concerto, *It.* (kŏn-*tshĕr*-tō.) A composition for a solo instrument with orchestral accompaniments. 2. A concert; harmony.

Concert pitch. The pitch adopted by general consent for some one given note, and by which every other note is governed.

Con delicatezza, *It.* (kŏn dĕl-ē-kä-tät-sä.) With delicacy and sweetness.

Con discrezione, *It.* (kŏn dēs-kr*ā*-tsē-*ō*-nĕ.) With discretion; at the discretion of the performer.

Con dolore, *It.* (kŏn dō-*lō*-rĕ.) Mournfully, with grief and pathos.

Con eleganza, *It.* (kŏn ā-lĕ-*gän*-tsä.) With elegance.

Con energico, *It.* (kŏn ā-nĕr-jē-kō.) With energy and emphasis.

Con esp. An abbreviation of *Con espressione.*

Con espressione, *It.* (kŏn ās-prĕs-sē-*ō*-nĕ.) With expression.

Con fuoco, *It.* (kŏn foo-*ō*-kō.) With fire and passion.

Con moto, *It.* (kŏn *mō*-tō.) With motion; not dragging.

Con sordino, *It.* (kŏn sŏr-*dē*-no.) *With the mute;* meaning that a mute or damper is to be affixed to the bridge of the violin, viola, etc.

Con spirito, *It.* (kŏn *spē*-rē-tō.) With spirit, life, energy.

Contralto, *It.* (kŏn-*träl*-tō.) The deepest species of female voice.

Con variazione, *It.* (kŏn vä-rē-ä-tsē-*ō*-nĕ.) With variations.

Corda, *It.* (*kōr*-dä.) A string; *úna córda*, one string.

Coro, *It.* (*kō*-rō.) } A choir, a chorus, a
Coro, *Spa.* (*kō*-rō.) } piece for many voices.

Corona, *It.* (kō-*rō*-nä.) A pause or hold 𝄐.

Corps de ballet, *Fr.* (kōr dŭh băl-lā.) A general name for the performers in a ballet.

Counterpoint. *Point against point.* The art of adding one or more points to a given theme or subject. Before the invention of notes, the various sounds were expressed by *points.*

Crescendo, *It.* (krĕ-*shān*-dō.) A word denoting an increasing power of tone; is often indicated by the sign, <.

Da camera, *It.* (dä *kä*-mĕ-rä.) For the chamber; in the style of chamber music.

Da capo, *It.* (dä *kä* pō.) *From the beginning;* an expression placed at the end of a movement to indicate that the performer must return to the first strain.

Da capo al fine, *It.* (dä-*kä*-pō äl *fē*-nĕ.) Return to the beginning and conclude with the word *Fine.*

Da capo al segno, *It.* (dä *kä*-pō äl *sān*-yō.) Repeat from the sign 𝄋.

Dal segno, *It.* (dăl *sān*-yō.) *From the sign,* 𝄋: A mark directing a repetition from the sign.

Debut, *Fr.* (*dā*-bü.) First appearance; the first public performance.

Debutante, *Fr.* (*dā*-bü-tănht.) A singer

ā *ale*, ă *add*, ä *arm*, ē *eve*, ĕ *end*, ī *ice*, ĭ *ill*, ō *old*, ŏ *odd*, ô *dove*, oo *moon*, ū *lute*, ŭ *but*, ü *French sound.*

or performer who appears for the first time before the public.

Decrescendo, *It.* (dā-krĕ-*shān*-dō.) Gradually diminishing in power of tone, ——>.

Delicato, *It.* (dēl-ē-*kä*-tō.) Delicately, smoothly.

Demi, *Fr.* (dĕ-*m*ē.) Half.

Diminuendo, *It.* (dē-mē-noo-*ān*-dō.) Diminishing gradually the intensity or power of the tone.

Di molto, *It.* (dē mōl-tō.) *Very much;* an expression which serves to augment the meaning of the word to which it is applied.

Dolce, *It.* (*dōl*-tshē.) Sweetly, softly, delicately.

Dolcissimo, *It.* (dōl-*tshēs*-sē-mō.) With extreme sweetness and delicacy.

Dolente, *It.* (dō-*lān*-tē.) Sorrowful, mournful, pathetic.

Dolore, *It.* (dō-*lō*-rē.) Grief, sorrow.

Doloroso, *It.* (dō-lō-*rō*-zō.) Dolorously, sorrowfully, sadly.

Dominant. The name applied by theorists to the *fifth* note of the scale.

Doppel, *Ger.* (*dŏp*-p'l.) Double.

Dot. A mark, which when placed *after* a note increases its duration one half. When the dot is placed *over* a note, it signifies that the note is to be played *staccáto.*

Double bar. Two thick strokes drawn down through the staff, to divide one strain or movement from another.

Double flat. A character (♭♭) which, placed before a note, signifies that it is lowered two semitones.

Double sharp. A character (×) which, placed before a note, signifies that it is raised two semitones.

Dynamics. This term in music has reference to expression and the different degrees of power to be applied to notes.

Energico, *It.* (ĕn-*ār*-jē-kō.) Energetic, vigorous, forcible.

Enharmonic. Enharmonic notes or chords are those that sound alike on the piano, but are expressed in different notation. Their use is explained in paragraph 136.

Ensemble, *Fr.* (änh-*sänh*-bl.) *Together, the whole;* applied to concerted music when the whole is given with perfect smoothness and oneness of style.

Espressione, *It.* (ĕs-prās-sē-*ō*-nĕ.) Expression, feeling.

Espressivo, *It.* (ĕs-prās-*s*ē-vō.) Expressive, to be played or sung with expression.

Etude, *Fr.* (ā-tüd.) A study, an exercise.

Extemporize. To perform extemporaneously, without premeditation.

Extravaganza, *It.* (ĕx-träv-ä-*gänt*-sä.) A cadence or ornament, which is in bad taste; an extravagant and eccentric composition.

Falsetto, *It.* (fäl-*sāt*-tō.) A false or artificial voice; that part of a person's voice that lies above its natural compass.

Fantaisie, *Fr.* (fän-tā-zē.) } *Fancy*, imagination, caprice.
Fantasia, *It.* (fän-tä-zē-ä.) }
Fantasie, *Ger.* (fän-tä-*zē*.) }

Finale, *It.* (fē-*nä*-lĕ.) Final, concluding, etc.

Fine, *It.* (fē-nĕ.) The end, the termination.

Forte, *It.* (*fōr*-tĕ.) Loud, strong.

Fortissimo, *It.* (fōr-*tēs*-sē-mō.) Very loud.

Forzando, *It.* (fōr-*tsän*-dō.) Forced, laying a stress upon one note or chord.

Fuoco, *It.* (foo-*ō*-kō.) Fire, energy, passion.

Furioso, *It.* (foo-rē-*ō*-zō.) Furious, vehement, mad.

Gamut. The scale of notes belonging to any key.

Gavot, *Eng.* (gă-*vŏt*.) }
Gavotta, *It.* (gä-*rōt*-tä.) } A dance, consisting of two light, lively strains, in common time.
Gavotte, *Fr.* (gä-vōt.) }

Giocoso, *It.* (jē-ō-*kō*-zō.) Humorously, sportively.

Giusto, *It.* (*joos*-tō.) A term signifying that the movement indicated is to be performed in an equal, steady, and just time.

Glissando, *It.* (glēs-*sän*-dō.) Slurred, smooth, in a gliding manner.

Grandioso, *It.* (grän-dē-*ō*-zō.) Grand, noble.

Grave, *It.* (*grä*-vĕ.) A slow and solemn movement; also, a deep, low pitch in the scale of sounds.

Grazioso, (*It.* grä-tsē-*ō*-zō.) In a graceful style.

Gruppetto, (*It.* groop-*pā*-tō.) A turn; also, a small group of grace, or ornamental notes.

Gusto, *It.* (goos-tō.) Taste, expression.

Harmonic minor scale. The ordinary minor scale; consult paragraphs 118, 119, 124, and Sections F and G, Appendix.

Impetuoso, *It.* (ēm-pä-too-*ō*-zō.) Impetuous, vehement.

Impromptu, *Fr.* (ănh-*prōmp*-too.) An extemporaneous production.

In alt, *It.* (en ält.) Notes are said to be *in alt* when they are situated above F on the fifth line of the treble staff.

In tempo, *It.* (ēn *tām*-pō.) In time.

Interval. The distance, or difference of pitch between tones.

Inversion. A change of position with respect to intervals and chords; the lower notes being placed above, and the upper notes below.

Kappell-meister, *Ger.* (käp-*pĕl mīs*-tĕr.) Chapel master; musical director.

Kirchen-gesang, *Ger.* (*kĭr*-kh'n-ghĕ-*säng*.)

Kirchen-lied, *Ger.* (*kĭr*-kh'n lēd.) Spiritual song, canticle, psalm, or hymn.

Kleine lieder, *Ger.* (*klī*-nĕ *lē*-dĕr.) Little song.

Larghetto, *It.* (lär-*gāt*-tō.) A word specifying a time not quite so slow as that denoted by *largo*, of which word it is the diminutive.

Largo, *It.* (*lär*-gō.) A slow and solemn degree of movement.

Leading note. } The major seventh of any
Leading tone. } scale; the semitone below the key note; the major third of the dominant.

Legatissimo, *It.* (lĕ-gä-*tēs*-sē-mō.) Exceedingly smooth and connected.

Legato, *It.* (lĕ-*gä*-tō.) In a close, smooth, graceful manner; the opposite to *staccato*, It is often indicated by a sign called a tie, thus, ⌒.

ā *ale*, ă *add*, ä *arm*, ē *eve*, ĕ *end*, ī *ice*, ĭ *ill*, ō *old*, ŏ *odd*, ô *dove*, oo *moon*, ū *lute*, ŭ *but*, ü *French sound*.

Leger lines. Short lines added above or below the staff, to give the position of notes that could not be shown on the five-line staff. Consult paragraphs 16, 17, and 20.

Leggiero, *It.* (lĕd-jē-*ä*-rō.) Light, swift, delicate.

Lento, *It.* (*lān*-tō.) Slow.

Loco, *It.* (*lō*-kō.) *Place;* a word used in opposition to 8*va*, signifying that the notes are to be played just as they are written.

Maestoso, *It.* (mä-ĕs-*tō*-zō.) Majestic, stately, dignified.

Main, *Fr.* (mănh.) The hand.

Main droite, *Fr.* (mănh drwät.) Right hand.

Main gauche, *Fr.* (mănh gōsh.) The left hand.

Major. Greater, in respect to intervals, scales, etc., in contrast to the like Minor intervals, etc.; as explained in paragraphs 104, 105, 106, 109, 110 and 113.

Major scale. Consult Chapter X.

Mano, *It.* (mä-nō.) The hand.

Mano dritta, *It.* (mä-nō *drēt*-tä.) The right hand.

Mano sinistra, *It.* (mä-nō sē-*nēs*-trä.) The left hand.

Manual. The key-board; in organ music it means that the passage is to be played by the hands alone without using the pedals.

Marcato, *It.* (mär-*kä*-tō.) Marked, accented, well pronounced.

Mediant. The third note of the scale; the *middle note* between the tonic and the dominant.

Melodic minor scale. A variation of the usual minor scale, explained in paragraph 125, and Section G, Appendix.

Meno, *It.* (*mā*-nō.) Less.

Metronome, *Gr.* (*mĕt*-rō-*nō*-mĕ.) A machine invented by John Maelzel, for measuring the time or duration of notes by means of a graduated scale and pendulum, which may be shortened or lengthened at pleasure.

Mezzo, *It.* (*māt*-tsō.) Medium, in the middle, half.

Mezzo forte, *It.* (*mĕtz*-zō *fore*-tĕ.) Moderately loud; see paragraph 87.

Mezzo piano, *It.* (*mĕtz*-zō pē-*ä*-nō.) Moderately loud; consult paragraph 87.

Mezzo soprano, *It.* (*mat*-tso so-*pra*-nō.) A female voice of lower pitch than the soprano or treble, but higher than the contralto. The general compass is from A under the lines to A above them.

Minor. Lesser in contrast to Major, or greater. Consult paragraphs 104, 105, 106, 109, 110, 111, and 113.

Minor scale. This is explained in paragraphs 118, 119, 124, and Sections F and G, Appendix.

Missa, *Lat.* (*mēs*-sä.) A mass.

Misterioso, *It.* (mēs-tĕr-ē-*ō*-zō.) Mysteriously; in a mysterious manner.

Moderato, *It.* (mŏd-ĕ-*rä*-tō.) Moderately; in moderate time.

Molto, *It.* (*mōl*-tō.) Much, very much.

Morendo, *It.* (mō-*rān*-dō.) Dying away, expiring; gradually diminishing the tone and the time.

Mosso, *It.* (*mōs*-sō.) Moved, movement, motion.

Motif, *Fr.* (mō-*tēf*.) Motive, theme, subject.

Moto, (*mō*-tō.) Motion, movement; *con mó-to*, with motion, rather quick.

Natural. A character marked ♮, used to contradict a sharp or flat.

Non troppo, *It.* (nŏn trōp-pō.) Not too much, moderately.

Obbligato, *It.* (ōb-blē-*gä*-to.) *Indispensable, necessary;* a part or parts which cannot be omitted, being indispensably necessary to a proper performance.

Octave. An interval of eight diatonic sounds or degrees; also the name of an organ stop.

Ottava alta, *It.* (ŏt-*tä*-vä *äl*-tä.) The octave above, an octave higher; marked thus: 8va.

Ottava bassa, *It.* (ŏt-*tä*-vä *bäs*-sä.) The octave below, an octave lower; marked 8va bassa.

Perdendo, *It.* (pair-dĕn-dō.) } Gradually
Perdendosi, *It.* (pair-dĕn-dō-sĭ.) } decreasing the tone and the time; dying away. See paragraph 96.

Pesante, *It.* (pē-*zän*-tĕ.) Heavy, ponderous.

Phrase. A short musical sentence; a musical thought or idea.

Piacere, *It.* (pē-ä-*tshā*-rĕ.) Pleasure, inclination, fancy; *a piacére*, at pleasure.

Pianissimo, *It.* (pē-än-ēs-sē-mō.) Extremely soft.

Piano. *It.* (pē-*ä*-nō.) Soft, gentle.

Piu, *It.* (pē-oo.) More.

Piu lento, (*It.* *pē*-oo *lĕn*-tō.) More slowly; consult paragraph 94.

Piu mosso, *It.* (*pē*-oo *mōs*-sō.) With more motion; see paragraph 94.

Pizzicato, *It.* (pēt-sē-*kä*-tō.) *Pinched;* meaning that the strings of the violin, violoncello, etc., are not to be played with the bow, but pinched, or snapped with the fingers, producing a *staccáto* effect.

Plagal. Those ancient modes, in which the melody was confined within the limits of the dominant and its octave.

Plagal cadence. A cadence in which the final chord on the tonic is preceded by the harmony of the subdominant.

Poco, *It.* (*pō*-kō.) Little.

Poco a poco, *It.* (pō-kō ä pō-kō.) By degrees, little by little.

Portamento, *It.* (pōr-tä-*mān*-tō.) Gliding the voice from one note to another.

Precipitato, *It.* (prā-tshē-pē-*tä*-tō.) In a precipitate manner, hurriedly.

Prelude. A short introductory composition.

Prestissimo, *It.* (prĕs-*tēs*-sē-mō.) Very quickly, as fast as possible.

Presto, *It.* (*prās*-tō.) Quickly, rapidly.

Prima, *It.* (*prē*-mä.) First, chief, principal.

Prima vista, *It.* (*prē*-mä *vēs*-tä.) At first sight.

Prima volta, *It.* (*prē*-mä *vŏl*-tä.) The first time, in reference to playing repeated passages. See paragraph 69.

Quasi, *It.* (*quä*-zē.) In the manner of, in the style of.

Rallentando, *It.* (räl-lĕn-*tän*-dō.) The time gradually slower and the sound gradually softer.

ā *ale*, ă *add*, ä *arm*, ē *eve*, ĕ *end*, ī *ice*, ĭ *ill*, ō *old*, ŏ *odd*, ô *dove*, oo *moon*, ū *lute*, ŭ *but*, ü *French sound*.

Recitativo, *It.* (rĕ-tshē-tä-*tē*-vō.) Recitative.

Resolution. The movement of a dissonant note or collection of notes into a concordant group of tones. The name is also given to the chord into which the movement resolves.

Retard. To hold back, to diminish the time.

Rinforzando, *It.* (rēn-f ŏ r-*t s ä n*-d ō.) Strengthened, re-enforced.

Rit.
Ritard.
Ritardando, *It.* (rē-tär-*dän*-do.) } Retarding, delaying the time gradually.

Ritenuto, *It.* (rē-tĕ-*noo*-tō.) *Detained*, slower, kept back; the effect differs from *ritardándo*, being done at once, while the other is effected by degrees.

Rubato, *It.* (roo-*bä*-to.) *Robbed, stolen;* taking a portion of the duration from one note and giving it to another. See *Témpo rubáto.*

Scale. See Chapter X.

Scherzando, *It.* (skĕr-*tsän*-dō.) Playful, lively, sportive, merry.

Seconda volta, *It.* (sĕ-*koon*-dä *vŏl*-tä.) The second time, in reference to repeated passages. See paragraph 69.

Semplice, *It.* (sām-plē-tshĕ.) Simple, pure, plain.

Sempre, *It.* (*sām*-prĕ.) Always.

Senza, *It.* (sān-tsä.) Without.

Sforza, *It.* (*sfōr*-tsä.) Forced; with force and energy.

Sforzando, *It.* (sfōr-*tsän*-dō.) *Forced;* one particular chord or note is to be played with force and emphasis.

Signature, *Eng.* (*sĭg*-nā-tshūr.) Sharps or flats placed at the beginning of a piece to indicate the key.

Sinistra, *Lat.* (sĭn-ĭs-trä.) The left hand.

Slentando, *It.* (slĕn-*tăn*-dō.) Equivalent in meaning to ritardando, which see. Also see paragraph 94.

Slur. A curved line over two or more notes, to show that they must be played smoothly.

Smorzando, *It.* (smŏr-*tsän*-dō.) Extinguished, put out, gradually dying away.

Soprano, *It.* (sō-*prä*-nō.) The treble, the highest kind of female voice; a treble or soprano singer.

Sostenuto, *It.* (sōs-tĕ-*noo*-tō.) Sustaining the tone.

Sotto voce, *It.* (sōt-tō *vō*-tshĕ.) Softly, in a low voice, in an undertone.

Spiritoso, *It.* (spē-rē-*tō*-zō.) Lively, animated, brisk, spirited.

Staccato, *It.* (stäk-*kä*-tō.) Detached, distinct, separated from each other.

Staff. The five horizontal and parallel lines on and between which the notes are written.

Stave. Name formerly given to the staff.

Step. A degree upon the staff. Americans use the terms *step* and half-step in place of *tone* and semitone.

Stretto, *It.* (*strā*-tō.) *Pressed, close*, contracted. In fugue writing, that part where the subject and answer succeed one another.

Stringendo, *It.* (strēn-*gān*-dō.) Pressing, accelerating the time.

Sub, *Lat.* (sŭb.) Under, below, beneath.

Subdominant. The fourth note of any scale or key.

Subito, *It.* (*soo*-bē-tō.) Suddenly, immediately.

Submediant. The sixth tone of the scale.

Subtonic. Under the tonic; seven of the key.

Suite, *Fr.* (swēt.) A series, a succession; *une suite de pièces*, a series of lessons or pieces.

Supertonic, *Fr.* (sü-pĕr-tŏnh-*ēk.*) The note next above the tonic or key note; the second note of the scale.

Suspension. A theoretical expression applied to the retaining in any chord some note or notes of the preceding chord.

Tacet, *Lat.* (*tä*-sĕt.) *Be silent.*

Tema, *It.* (*tā*-mă.) A theme, or subject; a melody.

Tempo, *It.* (*tām*-pō.) Time; the degree of movement; *a témpo*, in time.

Tempo I, *It.* } (*tĕm*-pō *prē*-mō.) The
Tempo primo, *It.* } original speed of a composition or movement; consult paragraph 98.

Tenor. That species of male voice next above the baritone; the highest male voice.

Tenore robusto, *It.* (tĕ-*nō*-rĕ rō-*boos*-tō.) A strong tenor voice.

Tenuto, *It.* (tā-*noo*-tō.) Held on, sustained.

Tetrachord. A group of four tones arranged in the order specified in paragraph 122.

Thema, *Lat.* (thā-mä.) A theme, or subject.

Thorough-bass. Figured bass; a system of harmony which is indicated by a figured bass.

Tonic. The key note of any scale; the chief, fundamental ground-tone, or first note, of the scale.

Tonic sol fa. A system of writing and teaching music, in which the letters or the alphabet and other signs are used instead of the usual notation on the staff In this system *do* is always applied to the tonic.

Tranquillo, *It.* (trän-*quēl*-lō.) Tranquillity, calmness, quietness.

Transposed. Removed, or changed into another key.

Treble clef. The G clef, the soprano clef

Tre corde, *It.* (trā *kŏr*-dē.) *Three strings;* in pianoforte music this means that the pedal which moves the keys, or action, must no longer be pressed down.

Tremolando, *It.* (trĕm-*ō*-*län*-dō.) }
Tremolo, *It.* (*trā*-mō-lō.) } *Trembling, quivering;* a note or chord reiterated, producing a tremulous kind of effect.

Triad. The common chord, consisting of a note sounded together with its third and fifth.

Trill. A shake.

Triplet. A group of three notes, played in the usual time of two similar ones.

Tromba, *It.* (*trōm*-bä.) A trumpet; also an organ stop.

Troppo, *It.* (trōp-pō.) Too much; *non tróppo allégro*, not too quick.

ā *ale*, ă *add*, ä *arm*, ē *eve*, ĕ *end*, ī *ice*, ĭ *ill*, ō *old*, ŏ *odd*, ô *dove*, oo *moon*, ū *lute*, ŭ *but*, ü *French sound.*

Tuba, *Lat.* (*tū*-bä.) A bass horn; also the name of a powerful reed stop in an organ.
Turn. An embellishment. See *Gruppetto.*
Tutta la forza, *It.* (*too*-tä lä *fōr*-tsä.) The whole power, as loud as possible, with the utmost force and vehemence.
Tutte, *It.* (too-tĕ.) } All, the entire band or
Tutti, *It.* (toot-tē.) } chorus; in a solo or concerto it means that the full orchestra is to come in.
Tympani, *It.* (pl. *tēm*-pä-nē.) Kettle drums.
Tyrolienne, *Fr.* (tĭ-rō-lĭ-ĕn.) Songs or dances peculiar to the Tyrolese.
Un, *It.* (oon.) }
Una, *It.* (*oo*-nä.) } A, an, one.
Uno, *It.* (*oo*-nō.) }
Una corda, *It.* (*oo*-nä *kŏr-dä.*) On one string only; in pianoforte music it means that the soft pedal is to be used.
Unison. An accordance or coincidence of sounds; together; on the same tone.
Veloce, *It.* (vĕ-*lō*-tshĕ.) Swiftly, quickly.
Velocissimo, *It.* (vĕ-lō-*tshēs*-sē-mō.) Very swiftly, with extreme rapidity.
Velocita, *It.* (vĕ-lō-*tshē*-tä.) Swiftness; rapidity.
Viola. A tenor violin; an instrument similar in tone and formation to the violin, but larger in size, and having a compass a fifth lower.
Violin. A well-known stringed instrument, having four strings and played with a bow.
Violoncello, *It.* (vē-ŏ-lŏn-tshāl-lŏ.) The large or bass violin.
Virtuoso, *It.* (vēr-too-*ō*-zŏ.) A skilful performer upon some instrument.
Vivace, *It.* (vē-*vä*-tshĕ.) Lively, briskly, quickly.
Voce, *It.* (vŏ-tshĕ.) The voice.
Voix, *Fr.* (vwä.) The voice.
Volante, *It.* (vo-län-tĕ.) *Flying;* a light and rapid series of notes.
Volti, *It.* (*vōl*-tē.) Turn over.
Volti subito, *It.* (*vŏl*-tĭ su-*bē*-tō.) Turn the leaf quickly. See paragraph 72.
Vox, *Lat.* (vŏx.) Voice.
Vox humana, *Lat.* (vŏx hū-*mä*-nä.) *Human voice.*

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